

The **Swain School of Design** is a four-year professional college of art and design offering the Bachelor of Fine Arts Degree in graphic design, painting, printmaking and sculpture.







Swain School of Design Catalogue

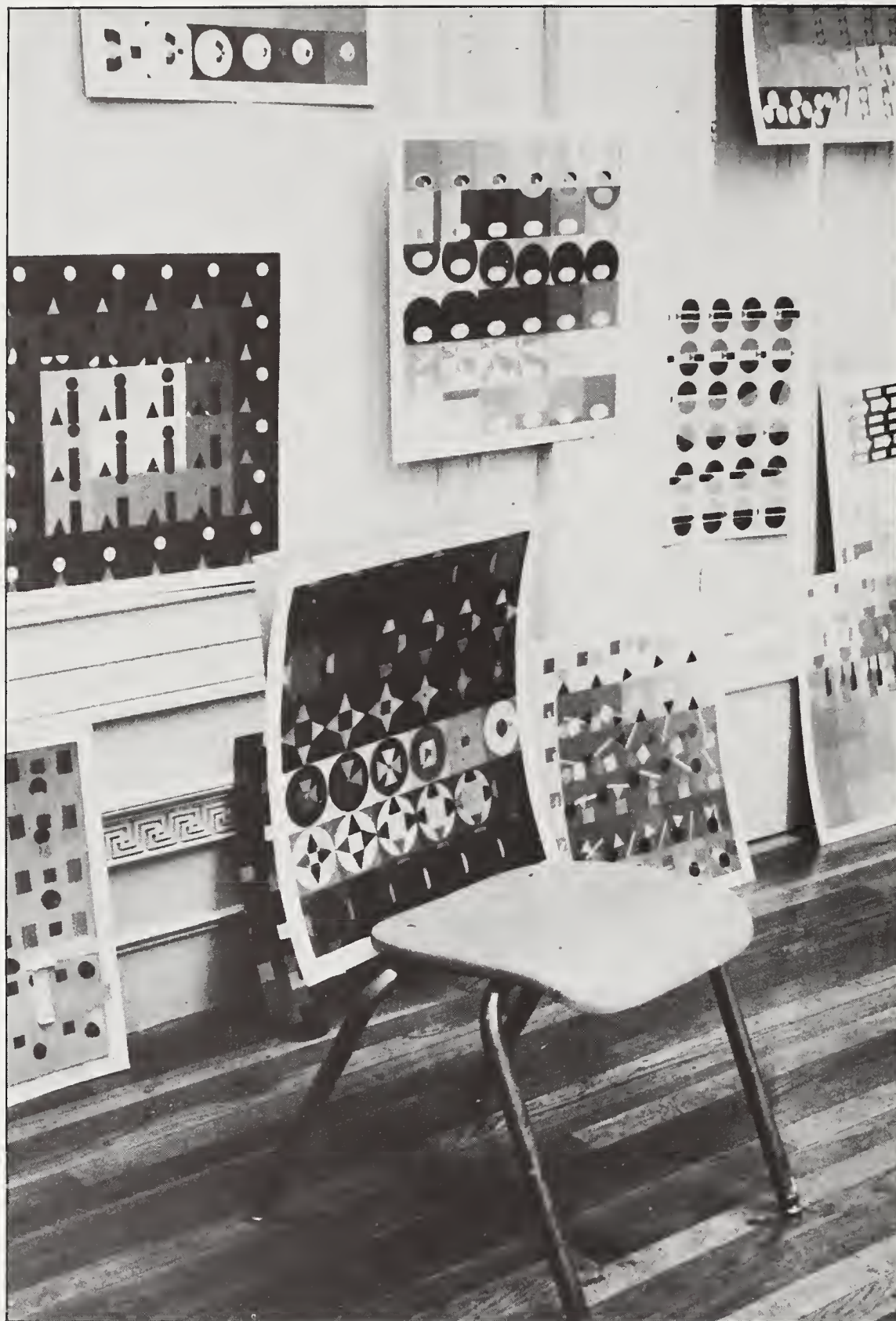


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The **Swain School of Design** reserves the right to change, at any time and without prior notice, its course offerings, fees, calendar, rules, regulations or procedures stated in this catalogue or elsewhere.

Non-Discrimination Policies In accordance with the Civil Rights Act of 1964 and Title IX of the Educational Amendments of 1972, the Swain School of Design admits students of any race, color, age, sex or national and ethnic origin to all the rights, privileges, programs and activities generally accorded or made available to students at the School. It does not discriminate on the basis of race, handicap, age, sex, color or national and ethnic origin in the administration of its employment policies, educational policies, admissions policies, scholarship and loan programs, or other school-administered programs. Inquiries regarding compliance with the Civil Rights Act of 1964 and Title IX may be directed to the Dean of the Swain School of Design, or the Director of the Office of Civil Rights, Department of Education, Washington, D. C.

Credits

Edited by: Peter Newport

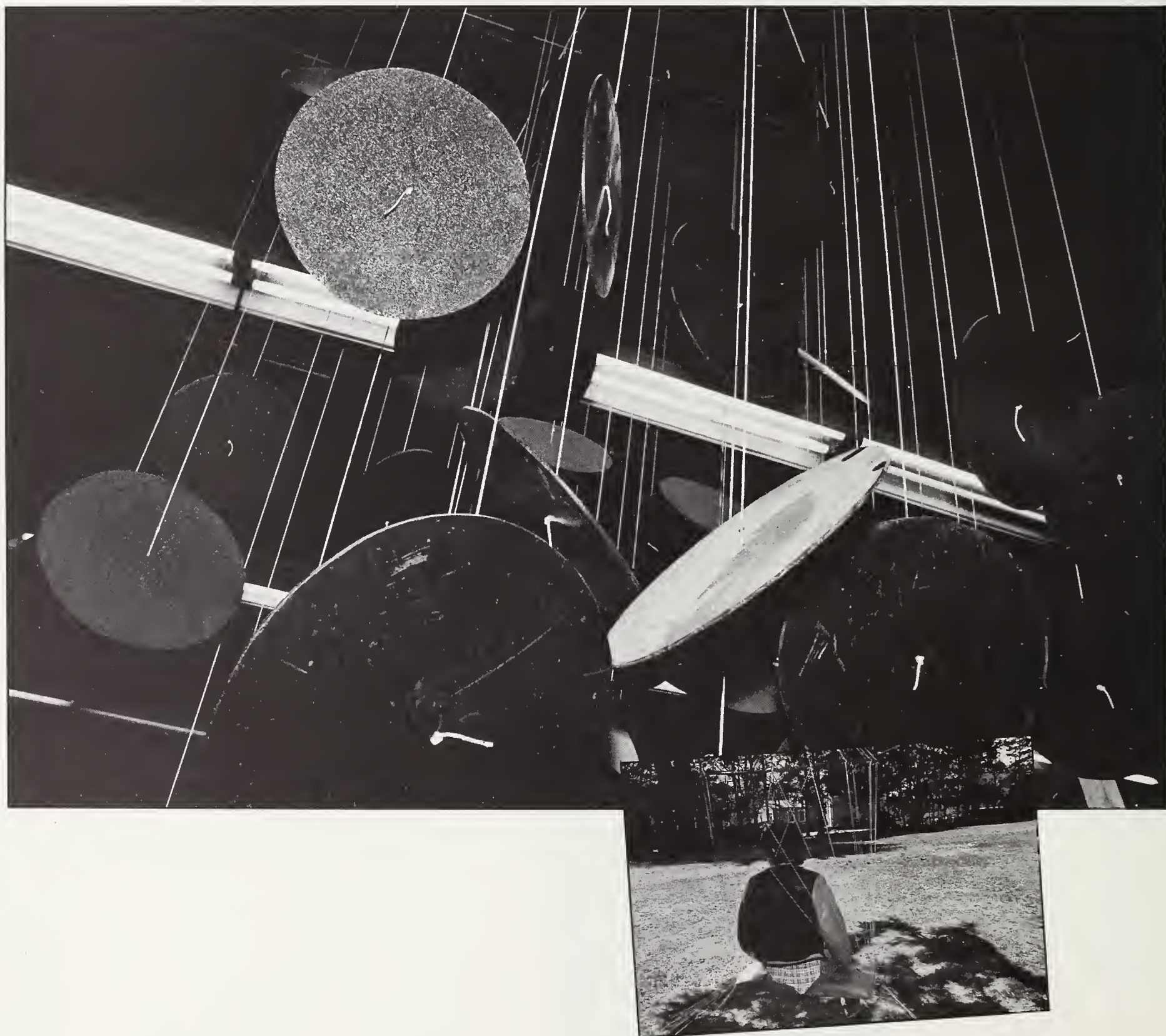
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The purpose of the **Swain School of Design** is to educate men and women to become professional artists and designers. The school offers a specialized program of studies intended to foster the student's individual growth through the close attention of the faculty. This education aims to develop in the student the ability to produce works of art and design that are thoughtful contributions to the culture as a whole.



Because of its small size, Swain is an intimate college whose course of instruction depends on an intense and continuing relationship between students and faculty.

Society needs visually intelligent people to make its art and to design its artifacts and communications. A dissonant environment needs artists and designers to imagine how it can be made whole and hospitable, and to work to make it so. Artists and designers need a broad understanding of history and culture to do that work well. For that reason, students at Swain study art history, literature and social science as well as those specific disciplines that lead directly to their professional goals.

We expect our graduates to be prepared to enter the professional fields for which they have studied, either through undertaking further studies at the graduate level, or by entering their individual fields directly.

Graduate Profile During 1981 we made a survey of what our most recent graduating class was doing, and were able to make the following profile for the class of 1980. Out of a class of thirty-two, eight were attending graduate schools at institutions including Cranbrook Academy of Art, Queens College of the City University of New York, Pratt Institute, Parsons School of Design, and the Rhode Island School of Design. Eleven of the graduates were working in their professional fields, two were teaching, and one was traveling in South America. Three were working at home, one found employment in an area not directly related to the arts. The remaining six could not be reached for comment.

History The Swain School of Design was established in 1881 as a free school, bearing the name and good wishes of the New Bedford philanthropist, William Swain. When the textile industry came to dominate the city, the Swain School began to concentrate on instruction in design. Gradually, the school developed

programs in painting, sculpture, printmaking and graphic design. Within the last fifteen years, Swain has tripled its enrollment, added six buildings to the campus, established a department of liberal arts, and achieved accreditation as a Division I member of the National Association of Schools of Art.

Swain has become distinguished for disciplined vitality both in its program of basic studies and in its advanced studio areas.

Accreditation and Affiliations Swain is fully accredited as a Division I member of the National Association of Schools of Art, and is a Candidate for Accreditation with the New England Association of Schools and Colleges, Inc.

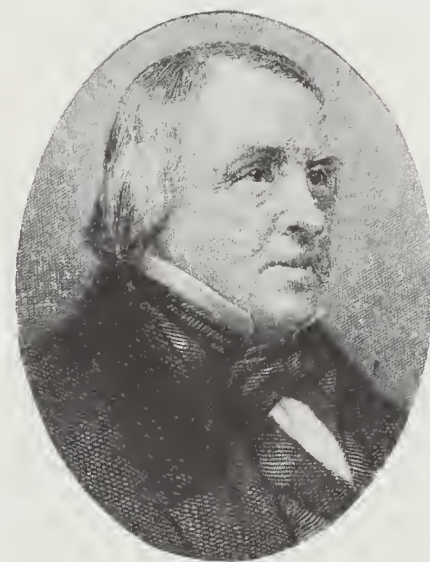
The college is accepted by the Veterans Administration for the education of veterans and authorized by the United States Department of Justice to enroll non-immigrant alien students.

The Swain School of Design is a fully participating member of the Southeastern Association for Cooperation in Higher Education in Massachusetts (SACHEM), a consortium of nine area colleges. Through SACHEM, Swain students may enroll in selected courses at other member institutions at no extra cost.

Other groups or associations with which the college is affiliated include:

- The College Art Association
- The American Federation of Art
- The Council for the Advancement and Support of Education
- The Art Librarians Society of North America
- The New England Association of College Admissions Counselors
- The New England Association of College Registrars and Admissions Officers
- National Association for Student Financial Assistance

Effective April, 1982 the Swain School of Design voluntarily withdrew from affiliation with the New England Association of Schools and Colleges



"My hope is that the provision made herein will be sufficient for establishing and supporting a school of high character, where the pupils may receive a thorough education based upon the most liberal and enlightened principles."

From the will of William W. Swain, September 21, 1858

The William Crapo Galley was built in 1925 to provide a space for regular exhibitions as an enrichment to the Swain community.



Location and Facilities The Swain School of Design is set in the city of New Bedford, Massachusetts, in one of the city's historic residential districts and within walking distance of both the downtown area and the waterfront. The five-acre campus includes nine buildings which house ample, well-equipped studios, including individual studio spaces for juniors and seniors. As a professional college of art and design, Swain is almost unique for its location in a small city with ready access to major metropolitan centers.

The Rodman building is one of the city's many notable nineteenth-century mansions. It houses the President's office, the Graphic Design Department, the cafeteria and other classroom space.

Designed by William Russell, it is considered one of the best examples of Greek Revival architecture still existing in New Bedford.

The Crapo building contains four large studios with north light where students can work in close proximity to the Crapo Gallery, built in 1926 as an exhibition space for the school.

In addition to group shows or exhibitions of faculty or student work, the gallery has shown the work of such artists as:

Joseph Albers	Richard Hunt
James J. Audubon	Lester Johnson
Harry Callahan	Tomoko Miho
Freidel Dzugas	Robert Rauschenberg
Frederick Frieske	Robert Reed
David Hockney	Maraja Villila
Jim Hodgson	Massimo Vignelli



The Whaling Museum, not far from the Swain campus, represents a part of the rich cultural heritage of New Bedford.

The library is housed in a stone carriage house and offers an extensive and diversified collection of about 16,000 books on the visual arts and other fields. The resources of the library also include 26,000 slides of works of art and design. Sections of the collection support the literature and humanities programs of the college. Through the SACHEM consortium, students at Swain have full privileges at the libraries of Southeastern Massachusetts University and other consortium members.

Also included on the main campus at County and Hawthorn streets are the Rodman Annex; the Currier Building, which contains additional studio space; and the Melville Building, which was the home of Herman Melville's sister. A fine

example of Italianate period architecture, the Melville Building currently provides studio space for junior and senior painters.

A few blocks away is Swain's newest acquisition, the Elm Street building. A large open space of 12,000 square feet, the Elm Street facility houses studio and shop space for both the sculpture and printmaking departments. The printmaking facility includes studios for individual students and a pressroom equipped for intaglio, lithography, silkscreen and relief printing. The sculpture facility includes studio and shop space in which students may work in wood, metals, clay, fabric, plaster, stone and concrete.

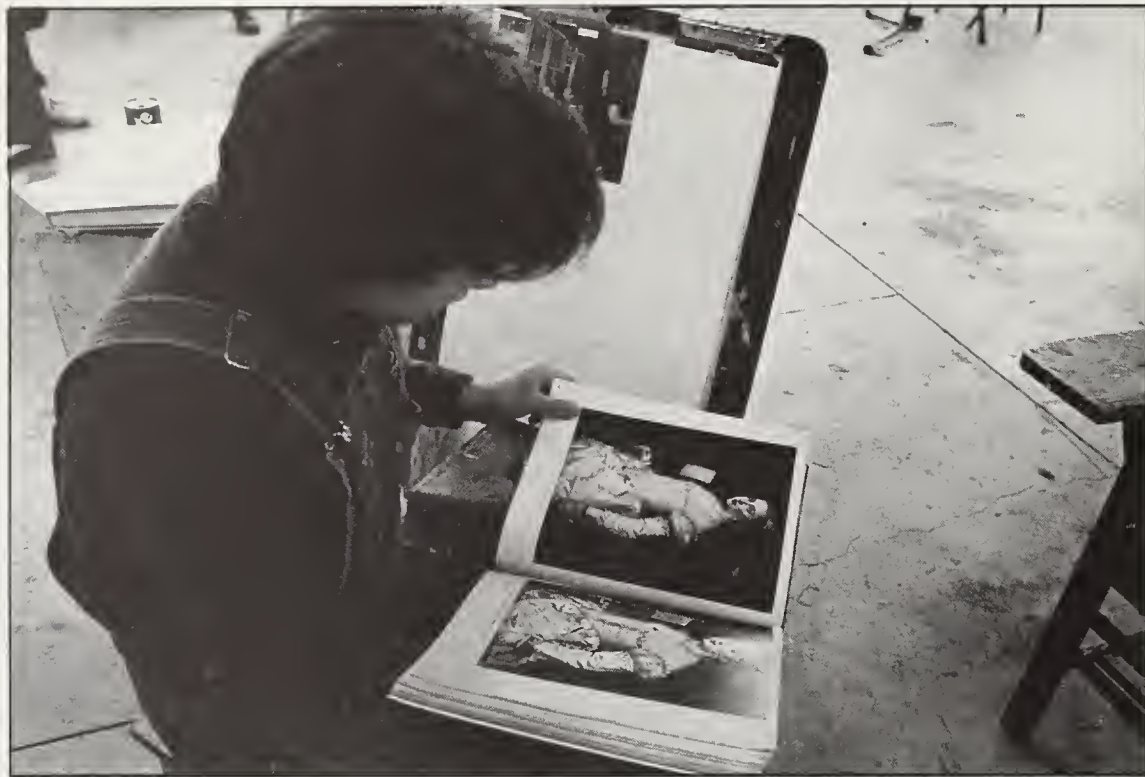


The front door of the Crapo Building leads to the Crapo Gallery, a facility available to the Swain community and the public alike.

The library is a remodeled stone carriage house and provides the best resource in the area for the fields of art and design.



The **Foundation Program** uses a carefully devised curriculum to acquaint students, through their own work, with the variety and precision of visual experience.



An awareness of past art is a valuable product of any artist's education.

Foundation Program: Freshman Year

The Foundation Program has been designed to develop in each student the skills and understandings which are basic to further study in the visual arts. The program seeks to develop the following abilities:

- to analyze and solve problems in two- and three-dimensional design.
- to understand the principal theories of color and composition, their historical foundations and their relationship to human physiology and psychology.
- to translate volumes, rhythms and structural relationships to a two-dimensional surface, the page.
- to use reading and writing as a means to find information, develop ideas and to communicate one's own convictions.
- to understand that civilization is an evolving process in which clear relationships exist between the arts and man's other accomplishments.

In order to meet its goals, the Foundation Program is structured around six-hour studio classes which generally meet once a week. During the course of the day, each student receives the individual attention of the instructor.

Foundation Program: Sophomore Year

The sophomore year continues and intensifies the aims of the Freshman year. Sophomores choose two trial majors, in order to explore the fields in which they might wish to concentrate their studies during their junior and senior years. In addition, students choose among studio elective courses which tend to emphasize specific technical skills. Some examples include Basic Photography, Materials and Techniques in Contemporary Sculpture, and Production and Processes, for graphic design.

All sophomores take two semesters of printmaking and generally carry one liberal arts elective each semester.

Trial Majors In each semester of the sophomore year students select trial majors in at least two of the three following areas: graphic design, painting or sculpture. This allows the student to obtain enough first-hand experience in the major fields of study offered by the college to choose a major wisely at the end of the sophomore year.

Sophomore Review During Sophomore Reviews, which occur at the end of the year, students present themselves as candidates for acceptance into one of the major programs of the college. Before the review, each sophomore presents to the Dean's office, a written statement indicating the choice of a major field and the reasons for that choice.

The work presented at the review should include examples done for all the studio courses taken, but should emphasize work done in the field of intended concentration. The review gives the student and the faculty an opportunity to assess the student's overall performance in the foundation program and to discuss the student's individual needs and goals.



Following a successful review, the student is accepted, by faculty action, into one of the major programs of study.

Freshman Courses	Credits per Semester	
	1st	2nd
Freshman Drawing <i>Drawing 121, 122</i>	3	3
Introduction to Three-dimensional Design <i>Sculpture 151, 152</i>	3	3
Introduction to Two-dimensional Design <i>Design 111, 112</i>	3	3
Freshman English <i>Humanities 100, 105</i>	3	3
Readings in Western Civilization <i>Humanities 110</i>	3	
Introduction to Art History <i>Visual Studies 100</i>		3
Total freshman program	15	15
Sophomore Courses	1st	2nd
Introduction to Printmaking <i>Printmaking 241, 242</i>	3	3
Trial Major	3	3
Trial Major	3	3
Studio Elective	3	3
Liberal Arts Elective	3	3
Total sophomore program	15	15



Individual course descriptions begin on page 40.



Ed Benguiat

Visiting Artists

The programs of the college have been richly supplemented through the presentations of visiting artists, designers and lecturers, including the following:

Rosemary Beck, *Painter*
 Ed Benguiat, *Typeface Designer*
 Kenneth Baker, *Critic*
 Carl Belz, *Curator*
 Ivan Chermayeff, *Graphic Designer*
 Seymour Chwast, *Illustrator*
 Muriel Cooper, *Graphic Designer*
 Stavros Cosmopoulos, *Art Director*
 Robert DeNiro, *Painter*
 Richard Fishman, *Sculptor*
 Malcolm Gear, *Graphic Designer*
 Mary Gregory, *Furniture Designer*
 Arthur Hoener, *Painter*
 Helene Herzbrun, *Painter*
 Richard Hunt, *Sculptor*
 Lester Johnson, *Painter*
 Art Kane, *Photographer*
 Dick Lyons, *Graphic Designer*
 John McConnell, *Graphic Designer*
 John Matt, *Sculptor*
 Elise Meyer, *Gallery Director*
 Tom Ockerse, *Graphic Designer*
 Davis Pratt, *Curator*
 Chris Pullman, *Graphic Designer*
 Robert Reed, *Printmaker*
 John Udvardy, *Photographer*
 Dietmar Winkler, *Graphic Designer*
 Carl Zahn, *Graphic Designer*

Two lecture programs, the GRAPHIC DESIGN FORUM and the FINE ARTS FORUM, were supported in 1980-81 by grants from the NATIONAL ENDOWMENT FOR THE ARTS and the POLAROID CORPORATION, respectively.

Major Program Third- and fourth-year students concentrate in a single major field: graphic design, painting, printmaking or sculpture. This concentration allows students to find a sense of depth and discipline in a professional field. We expect students in the major programs:

—to maintain a sense of direction in their work.

—to speak and think clearly about the intentions of their work and the problems involved with producing it.

—to apply the same critical standards to their own work and to the work of others.

—to function as independent professional artists or designers capable of organizing both their work and their time.

In order to make the major program more specific to individual needs, students in the junior and senior years may choose to satisfy three of the nine semester credits in the major studio through work with another instructor. The following options are available in any semester:

—the Guided Studio. In the Guided

Studio, students may devise, with the guidance of any instructor at the college, a course of study which they undertake together. This course must be approved by each student's major advisor and by the Dean.

—the Studio Seminar. Students may request permission of their major advisor to apply Studio Seminar credits to their major studio requirements. This option also requires the approval of the Dean. Descriptions of studio seminars begin on page 42.

Third- and fourth-year students continue to take elective courses in the liberal arts and studio areas. Complete descriptions of elective courses begin on page 42.

Descriptions of the requirements for the Bachelor of Fine Arts degree begin on page 36. Individual departmental prerequisites for graduation are noted in the appropriate sections below.

Junior Year In the semester following a successful sophomore review, the student begins work in a field of major study. Ample studio space near appropriate shop

Swain offers photography courses that are open to all students. Although the college does not offer a major program in the field, students in the graphic design department study photography as an integral part of their curriculum.



equipment allows students to work closely with faculty and exchange ideas with other students.

Junior Review The Junior Review customarily occurs in the spring of the third year and affords the student an opportunity to evaluate with faculty, the student's progress in the major field. Two weeks before the Junior Review, the student is required to deliver a written statement to the major instructor about the work accomplished, formal problems encountered and intentions within the major area. With the approval of the major instructor, the paper is forwarded to the Dean's office.

Senior Year In the senior year, students are advised to carry only 12 credits each semester. The reduced course load of the senior year reflects the conviction that students have achieved a level of concentration in their major fields that requires them to have access to large amounts of time that are not structured by the college.

Unimpeded access to individual studio and equipment areas becomes the means through which the student may develop the discipline that is invaluable in later professional life.

Senior Review In the middle of the senior year, the work of each student is again reviewed by the faculty. A week before the date of this review, seniors are required to deliver a written statement about their work to the Dean's office. The Senior Review allows fourth-year students to demonstrate to the faculty the direction their work has taken and the degree of mastery attained in their major fields. The faculty must act to approve the Senior Review before a student may receive credit for work done in the major studio course, or receive the degree.

Senior Exhibition In order to graduate, each senior must submit acceptable work for inclusion in the Senior Exhibition. The public, formal presentation of this body of work is regarded as the culmination of the academic program.

Junior Courses	Credits per Semester	
	1st	2nd
Major Studio	9	9
<i>Three major studio credits may be satisfied by Guided Studio or Studio Seminar as described above.</i>		
Studio Elective	3	3
Liberal Arts Electives	6	6
Total junior program	18	18
Senior Courses	Credits per Semester	
	1st	2nd
Major Studio	9	9
<i>Three major studio credits may be satisfied by Guided Studio or Studio Seminar as described above.</i>		
Liberal Arts Elective	3	3
Total senior program	12	12

Most studio courses run the full day, punctuated only by two short breaks and lunch. Seated and drawing is Benjamin Martinez, Assistant Professor of Painting.



Seated and pointing is David Smith, Professor of Painting.

Graphic design is the process of identifying problems in visual communication and solving them. While designers apply their skills to such varied projects as the design of an exhibition, a corporate identity program, highway signage, a poster, or a book, the method remains the same. It is first to research, to ascertain what is needed, and then to produce a solution that is both aesthetically and functionally effective.

The Rodman Building provides classroom and studio space for the graphic design department. Designers have access to their own studio spaces at all hours during the school year.



During the trial major in the sophomore year, students are exposed to the vocabulary that comprises the language of graphic design: typography, photography, illustration, color, and composition. The junior year, the first year of the major studio in graphic design, builds on the work of the trial major, but the problems become progressively more complex. The senior year is considered to be the first year of the student's design career during which the senior assembles an individual portfolio of work through the completion of a variety of problems presented by instructors.

Students majoring in graphic design participate in numerous seminars with designers from outside the college. In their junior or senior year, students are placed for apprenticeships with professional graphic design offices.

While some students graduating from the graphic design department proceed immediately to graduate study, most go directly to work as professional designers.



Above is a photograph by Cathy McGuinness from her model for an exhibition entitled "Crime in Cinema".

Below is Michael Persons's poster completed as part of the senior graphic design program.

Graphic Design Major — A Sample Curriculum

Freshman and Sophomore Years

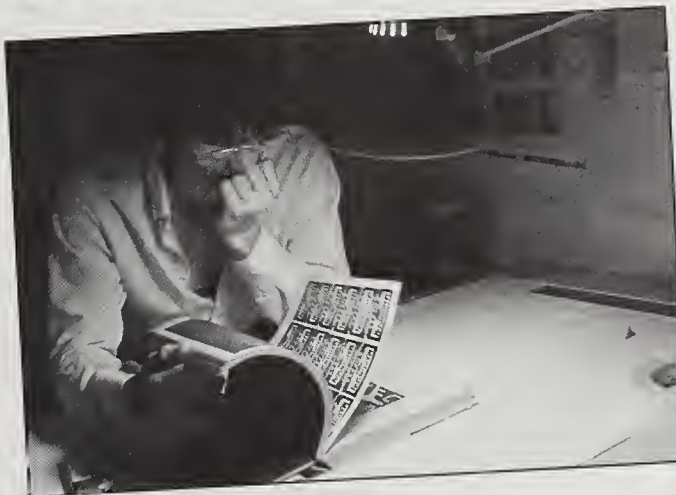
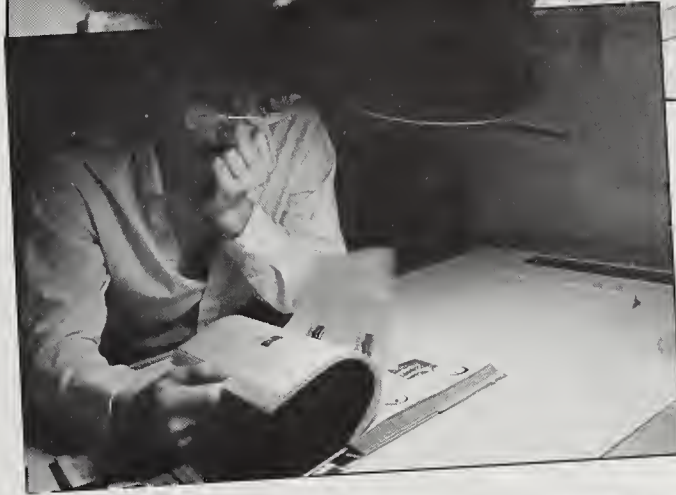
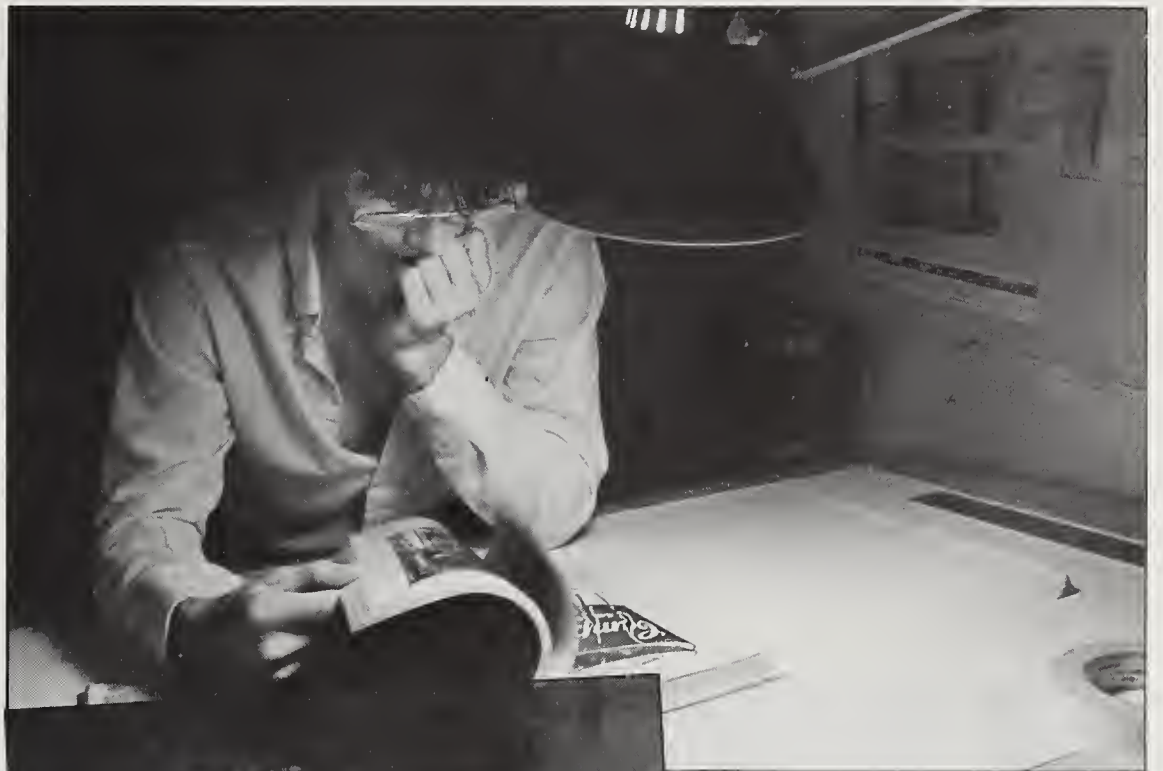
Students who are considering a major in graphic design must have satisfied the requirements of the Foundation Program which are described beginning on page 8. A sample curriculum for the remainder of the degree program follows.

Junior and Senior Years Following a successful Sophomore Review, the student is accepted, by faculty action, into the Graphic Design Major and undertakes the following course of study during the junior and senior years. A full description of the major program can be found beginning on page 10.



In the white jacket is Cheryl Brzezinski, an instructor in graphic design.

Sophomore Courses	Credits per Semester	
	1st	2nd
Major in Graphic Design <i>Design 211, 212</i>	3	3
Introduction to Photography <i>Design 213</i>	3	
Production and Processes <i>Design 200</i>		3
<i>Additional sophomore requirements are described on page 9.</i>	9	9
Total sophomore program	15	15
Junior Courses	Credits per Semester	
	1st	2nd
Major Studio in Graphic Design <i>Design 321, 322</i>	9	9
<i>Three credits of this requirement may be satisfied by either a Guided Studio or a Studio Seminar. Descriptions of these courses begin on page 10.</i>		
Additional junior requirements	9	9
Total junior program	18	18
Senior Courses	Credits per Semester	
	1st	2nd
Major Studio in Graphic Design <i>Design 421, 422</i>	9	9
<i>Three credits of this requirement may be satisfied by either a Guided Studio or a Studio Seminar.</i>		
Remaining senior requirements	3	3
Total senior program	12	12
Total requirements for the Bachelor of Fine Arts degree in Graphic Design		120



A graphic designer spends a great deal of time collecting and sifting information before any work begins on the drawing board.

Using the language of two-dimensional expression, **painting** tries to wrest understanding from the flow of experience. Georges Braque spoke about painting this way: “by (painting) an apple next to an orange they cease to be an apple or an orange and become fruit.” The painting becomes greater than the sum of its parts.

The student majoring in painting builds on the abstract theories introduced in freshman two-dimensional design and the formal and observational skills

emphasized in drawing classes as well as the sophomore Trial Major in Painting. In the junior year, emphasis is placed on unifying observational skills with



Students majoring in painting have their own studio space in which they can store all of their work together, work on it for an extended period, paint in its midst, and have the instructor criticize it as a body of work.



consideration of form, color and composition. Students work in their own studio spaces on campus to facilitate continuing communication about works in progress both with the instructor and with other students. Principal studio spaces for painting majors are located in the Currier and Melville buildings, although some studio space is located in the Crapo building to take advantage of the generous north light which that building provides. Both the gallery and the library are central to the painting department studios.

In the painting major, students work with increased independence as they move toward the end of the senior year and, by the time of graduation, they are expected to assemble a coherent body of work which demonstrates significant commitment to a number of clearly specified problems and concerns.

Students also participate in group critiques, attend technical demonstrations as well as formal and informal seminars concerning traditional and contemporary art theory.



During the junior and senior years, the instructor encourages students to work more and more independently, to define more clearly the direction of their painting and to defend its validity.

The painting is by Nancy Carrozza.

Painting Major — A Sample Curriculum

Freshman and Sophomore Years All students who are considering a major in painting must have satisfied the requirements of the Foundation Program which are described beginning on page 8. A sample curriculum for the remainder of the degree program follows below.

Sophomore Year Sophomores may formulate their programs to include the requirements for the Bachelor of Fine Arts degree in Painting.

Junior and Senior Years Following a successful Sophomore Review, the student is accepted, by faculty action, into the Painting Major and undertakes the following course of study during the junior and senior years. A full description of the major program can be found beginning on page 10.

Sophomore Courses	Credits per Semester	
	1st	2nd
Trial Major in Painting <i>Painting 231, 232</i>	3	3
Life Drawing I <i>Drawing 221</i>	3	
Figure Modeling <i>Sculpture 222</i>		3
<i>Additional sophomore requirements are described beginning on page 8.</i>	9	9
Total sophomore program	15	15



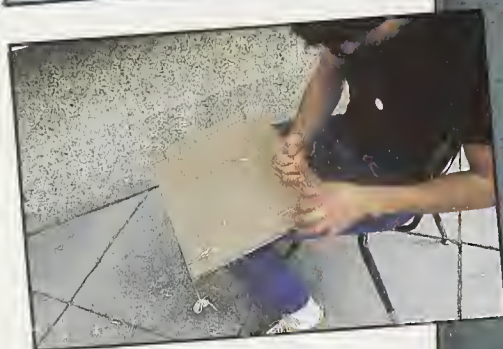
Junior Courses	Credits per Semester		Senior Courses	Credits per Semester	
	1st	2nd		1st	2nd
Major Studio in Painting <i>Painting 331, 332</i> <i>Three credits of this requirement may be satisfied by either a Guided Studio or a Studio Seminar. Descriptions of these courses begin on page 10.</i>	9	9	Major Studio in Painting <i>Painting 431, 432</i> <i>Three credits of this requirement may be satisfied by either a Guided Studio or a Studio Seminar.</i>	9	9
Life Drawing II <i>Drawing 321</i>	3		Remaining senior requirements	3	3
Additional junior requirements	6	9	Total senior program	12	12
Total junior program	18	18	Total requirements for the Bachelor of Fine Arts degree in painting		120

To the left, is a life painting class in a studio in the Crapo Buiding. In the center is a painting junior in his studio.



Printmaking is a means of expression that allows investigation into the explicit relationship of image and craft. In addition to being an art in its own right, printmaking has drawn the attention of painters, designers and sculptors, since it offers the means to produce a single visual thought in multi-original form.

To the right is a view of the Elm Street Building which accommodates both the printmaking and sculpture departments.



In the middle of the year, seniors have reviews in which their work is shown to the faculty. At the reviews, students discuss their goals, direction and progress. They demonstrate to the faculty the extent of their mastery of their work.



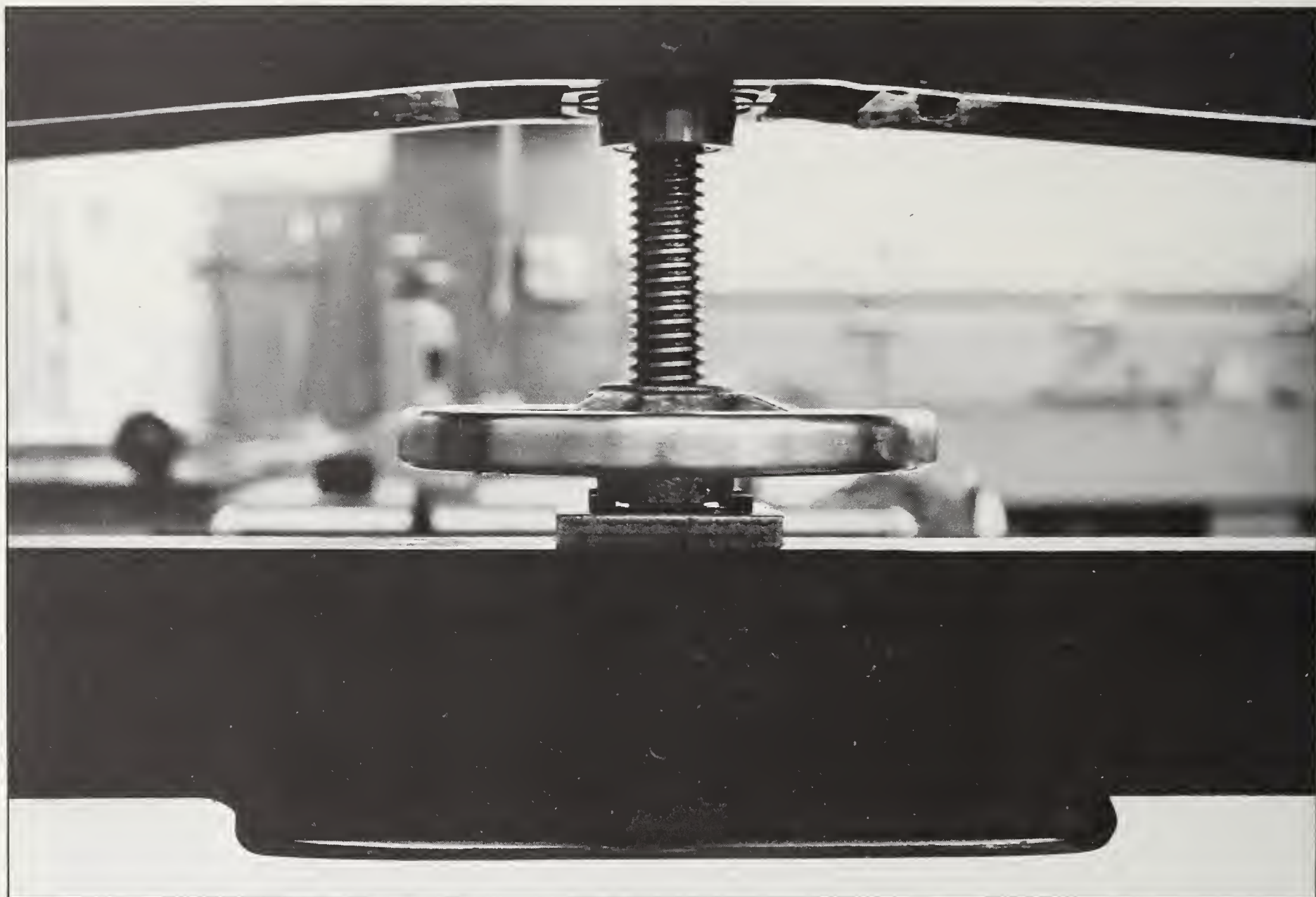
The printmaking facility at the Elm Street Building provides 4,000 square feet for junior and senior students. The space includes a general studio containing equipment for lithography, intaglio, silk-screen and relief painting; a group critique area, and individual work spaces for juniors and seniors.

In addition to expanding their proficiency in basic printmaking methods, juniors in printmaking study increasingly sophisticated techniques. As the year progresses, students should develop the ability to justify the relationship of medium to content.



To the left, a hand colored etching by Carlotta Michel, is entitled "Robert Mitchum hears the alarm and wakes me up for crit". To the left below is an assemblage on foam core board by Sandy Magsamen.





Virtually unlimited access to these facilities allows major students to develop an independent approach to their work and to explore and master the techniques needed for their expression as artists. Careful faculty guidance helps students to speak and think critically about their work in the context of contemporary art and to see its place in the continuum of art history.

Printmaking Major — A Sample Curriculum

Freshman and Sophomore Years All students who are considering a major in printmaking must have satisfied the requirements of the Foundation Program which are described beginning on page 8. A sample curriculum for the remainder of the degree program follows below.

Junior and Senior Years Following a successful Sophomore Review, the student is accepted, by faculty action, into the Printmaking Major and undertakes the following course of study during the junior and senior years. A full description of the major program can be found beginning on page 10.



"Through his hands man establishes contact with the austerity of thought. They quarry its rough mass. Upon it they impose form."

H. Focillon



Sophomore Courses	Credits per Semester	
	1st	2nd
Introduction to Printmaking	3	3
<i>Printmaking 241, 242</i>		
<i>Additional sophomore requirements are described beginning on page 8.</i>	12	12
Total sophomore program	15	15
Junior Courses	Credits per Semester	
	1st	2nd
Major Studio in Printmaking	9	9
<i>Printmaking 341, 342</i>		
<i>Three credits of this requirement may be satisfied by either a Guided Studio or a Studio Seminar. Descriptions of these courses begin on page 10.</i>		
Remaining distribution requirements	9	9
Total junior program	18	18
Senior Courses	Credits per Semester	
	1st	2nd
Major Studio in Printmaking	9	9
<i>Printmaking 441, 442</i>		
<i>Three credits of this requirement may be satisfied by either a Guided Studio or a Studio Seminar.</i>		
Remaining senior requirements	3	3
Total senior program	12	12
Total requirements for the Bachelor of Fine Arts degree in printmaking		120

By projecting visual concepts into three-dimensional space, **sculpture** creates objects that compete for attention with all the other objects in the three-dimensional world. It asks to be measured against one's experience of things as they are and poses questions of how things might be. Sculpture doesn't mean something, it is something.



The great amount of time allotted to studio classes in the junior and senior years allows students to consider more ambitious series or larger works. During these years, sculpture students should be forming a commitment and a sense of discipline as they concentrate more deeply upon those sculptural problems and materials which they find most compelling.

A neon sculpture by David Horne.



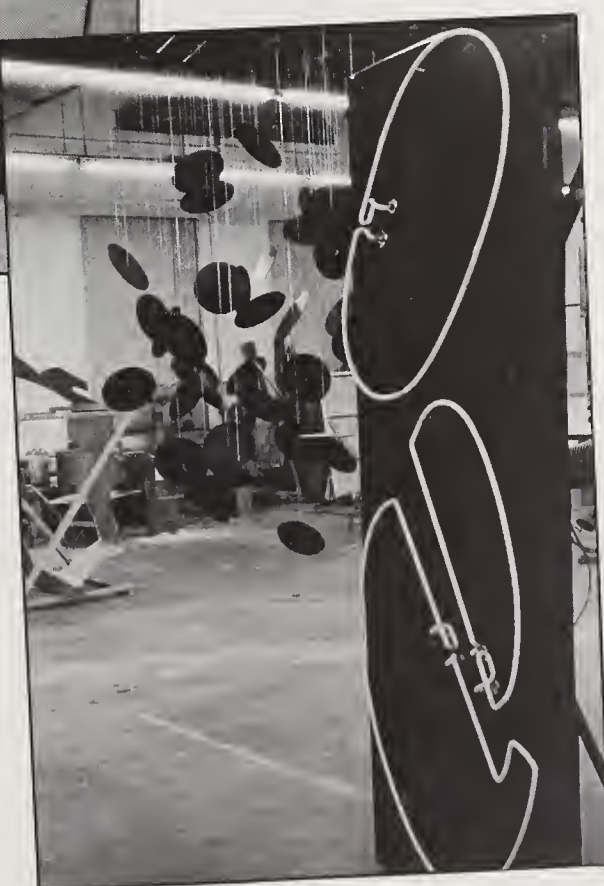
Initially students are encouraged to experiment with a wide range of materials and ideas, allowing them to find a unity between concepts and the materials which best express their sculptural concerns.

Working closely with their instructors, students develop progressively greater insight into concepts guiding their work and attain mastery over necessary materials and techniques.

The facilities of the sculpture studio include over 5,000 square feet of studio and shop space in the Elm Street Building. High ceilings, lifting

equipment and industrial grade power tools allow students to produce large-scale work. A partial equipment inventory includes an overhead crane, several welders, a 10' metal brake, band saws for metal and wood, a 10'' table saw, a radial arm saw, a commercial sewing machine, a bench grinder and various other hand and power tools.

Graduating seniors are expected to have a broad understanding of contemporary and earlier sculpture and to have attained a general competence in important sculptural techniques.





Sculpture students and faculty use the campus grounds to site their larger outdoor pieces.

Sculpture Major

A Sample Curriculum

Freshman and Sophomore Years All students who are considering a major in sculpture must have satisfied the requirements of the Foundation Program which are described beginning on page 8. A sample curriculum for the remainder of the degree program is shown here.

Junior and Senior Years Following a successful Sophomore Review, the student is accepted, by faculty action, into the Sculpture Major and undertakes the following course of study during the junior and senior years. A full description of the major program can be found beginning on page 10.



Sophomore Courses	Credits per Semester	
	1st	2nd
Trial Major in Sculpture <i>Sculpture 251, 252</i>	3	3
Materials & techniques in Contemporary Sculpture <i>Sculpture 200</i>		3
<i>Additional sophomore requirements are described beginning on page 8.</i>	12	9
Total sophomore program	15	15



Junior Courses	Credits per Semester		Senior Courses	Credits per Semester	
	1st	2nd		1st	2nd
Major Studio in Sculpture <i>Sculpture 351, 352</i>	9	9	Major Studio in Sculpture <i>Sculpture 451, 452</i>	9	9
<i>Three credits of this requirement may be satisfied by either a Guided Studio or a Studio Seminar. Descriptions of these courses begin on page 42.</i>			<i>Three credits of this requirement may be satisfied by either a Guided Studio or a Studio Seminar.</i>		
Remaining junior requirements	9	9	Remaining senior requirements	3	3
Total junior program	18	18	Total senior program	12	12
			Total requirements for the Bachelor of Fine Arts degree in sculpture		120

Liberal Arts Good visual work does what good writing does: it makes experience more vivid. A place or an idea is ignored, invisible, until it has been painted, or used in a story, or mapped, or gardened or in some other way imagined. The deepest craft of any artist is that of falling in love with the world, of knowing that something which has been seen is worth seeing.

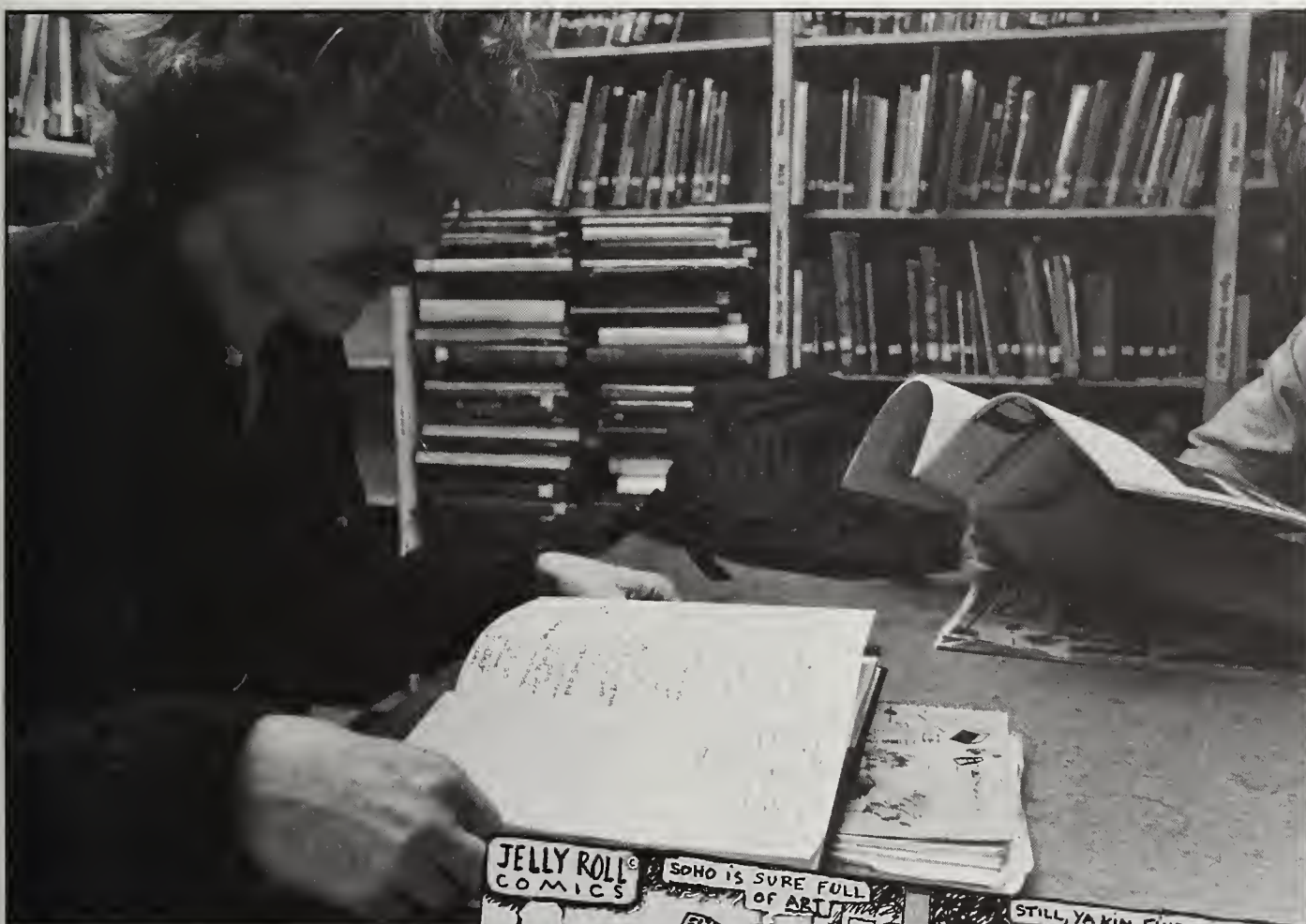
A scene from "One Swan Street" by Nicholas Kilmer.



Courses in the liberal arts take the work of art historians, poets, travelers, novelists, historians, sociologists, anthropologists, psychologists, philosophers and presents them in a form designers and artists can respond to and use productively.

During the four-year course of study, students take twelve courses in the liberal arts: four in visual studies, six in the humanities and two in social or natural

sciences. Required courses, Freshman English, Readings in Western Civilization and An Introduction to Art History, are taken in the freshman year. The rest are elective courses which are described beginning on page 42.



About one third of the credits required for the degree are taken in the liberal arts.



"Jelly Roll Comic" by Ben Martinez

Your application for **admission** may be regarded as a dialogue between you and this college, during which both of us learn more about the other. You take the responsibility for providing information about yourself in support of your application. We take the responsibility to insure that you have every opportunity to form a frank and complete understanding of the Swain School of Design; its programs, its environment and its potential value to you as a visual artist.

Diane Cambra, the Registrar.



Ginny Sexton, Secretary of Admissions



Your application is evaluated by the faculty Admissions Committee in consultation with the Admissions Director. We consider your academic record, interview reports, letters of recommendation and your portfolio.

The work presented in your portfolio is considered in the light of your individual background and is the single most important factor influencing our decision. Talent is impossible to judge absolutely. Some successful candidates have had little or no previous experience and others have had extensive backgrounds. In any case, strong personal motivation is essential.

Your grades are of interest to us since they are an indication of where you have placed your priorities as well as a record of how well you have done in school. Letters of recommendation and conversations with your art teachers and guidance counsellors may also help us to evaluate your application.

You can best measure our ability to meet your expectations by visiting the campus and talking with students and faculty about Swain. We will try to keep you informed of on-campus activities that may be of interest to you. In addition, we will also notify you of opportunities to meet in your area with representatives of the college.

When we reach a decision on your application, it will reflect an assessment of our ability to meet your educational goals as we have come to

understand them through the admissions process, through our evaluation of each other. Ideally, the decision will be one on which we can both agree, since we will have reached it together.

Freshman Admission

A high school diploma or successful completion of General Educational Development examination (GED) is required for admission to Swain.

Students applying directly from high school are generally considered only for fall admission, although the Admissions Committee may provide for spring semester admission.

There is no deadline for application, although early application is recommended. The Admissions Committee meets often to review completed applications. Notifications of committee action are sent out by the Admission Office twice each month during the academic year. After June first, applications are processed on a continuing basis until all positions in the entering class are filled.

Applicants should note that the most critical deadlines are those for financial aid. Applications for some state programs, for example, should be filed by early February.

The following steps are required for admission to the college:

- 1. Complete the Application for Admission found in this catalogue.** If the application is missing, write or call the Secretary of Admissions to request the necessary materials.

Send the completed application and application fee of \$15.00, payable to the Swain School of Design, to: Mr. Peter W. Newport
Admissions Director
Swain School of Design
19 Hawthorn Street
New Bedford, Massachusetts 02740

Should the application fee represent an unusual financial hardship, the Admissions Director may waive the fee on the written request of a parent, art teacher, or guidance counsellor.

2. Arrange for your school to send an official copy of your transcript to Swain. Unofficial, or student copies, of transcripts are not suitable for admission purposes.

3. Request letters of recommendation from people who know either you or your work well.

Recommendations from art teachers and guidance counsellors are certainly appropriate, but letters describing your interests and achievements outside the visual arts are frequently very useful, also.

4. Choose or prepare two examples of your work that meet the following specifications:

A. An 8½ x 11 inch drawing in pencil, drawn from life (i.e. while looking directly at another person or into a mirror).

B. An 8½ x 11 inch drawing in pencil of a still-life containing at least four objects, also from life.

Then submit these two examples for our review in either of the following ways:

A. Send in the required examples of your work before your Portfolio Interview. The Admissions Committee can then consider your drawings, together with your transcripts and letters of recommendation, and make a preliminary offer of admission. A formal offer may be made once you have satisfied the Portfolio Interview requirement as described below.

B. Present the required examples with the rest of the work you choose to include in your portfolio.

These two required drawings become part of your application and are retained by the college. They may be returned if your application is withdrawn, provided that you supply sufficient return postage.

5. Assemble a portfolio of your work to present as part of your application. Your portfolio gives us a clear indication of how you may benefit from professional training in the visual arts. We look for signs of accuracy and independence in the way you see, and evidence of your ability to develop visual ideas.

Your portfolio should include what you feel to be your best and most representative work. The pieces you choose as well as the manner in which they are presented is largely for you to decide. We have seen work presented of every imaginable subject, including portraits, still-life studies, abstract designs, interiors, exteriors, light plugs, juke boxes, dogs, sewing machines, figures in space suits, figures posing, boyfriends, girlfriends, plans for underwater cities, package designs for trick dice, stage sets, musical instruments, pots and ceramic candies. Work in any medium is acceptable but we have found that drawings in black and white from life represent your ability best. Please do not present work copied from photographs.

Your portfolio should consist of about eight pieces to fifteen pieces of original work. Slides are an acceptable alternative in instances in which great inconvenience will result if original work is submitted.

6. Arrange a Portfolio Interview with a representative of the Admissions Committee. This occasion gives you and the interviewer a chance to talk about your expectations and those of the college as well as an opportunity to present your portfolio for evaluation.

We prefer to interview candidates on the Swain campus. However, if the demands of time or distance present difficulty, the Secretary of Admissions can make special arrangements in individual cases.

With the exception of the required drawings described above, Swain does not retain any of your work following the interview.

Additional Admissions Recommendations

In addition to the steps required for admission listed above, applicants may wish to consider the following recommendations:

1. We recommend that applicants take the Scholastic Aptitude Test (SAT) sometime before the end of their academic senior year. Although it is not required for admission, it provides us with an additional means to evaluate your academic ability.

2. For many students Swain is either their first or single choice college. If you are sure this is true in your case, please request Early Decision Plan information from the Secretary of Admissions.

3. We recommend that all applicants complete the financial aid section of the Application for Admission bound into this catalogue. The Admissions Office will routinely send all financial aid applicants detailed descriptions of programs available and precise instructions to follow to complete the financial aid application process.

4. Writing, like drawing, is another way to record the world around you. If you wish to send us a sample of your written work, it may help us to get to know you better.

The Swain School of Design supports the efforts of secondary school officials and governing bodies to have their schools achieve regional accredited status to provide reasonable assurance of the quality of the educational preparation of its applicants for admissions.

Transfer Admission

Swain encourages students with previous college experience to apply for admission at an advanced level. Policies which pertain to the admission of transfer students and to the award of credits in transfer may be found beginning on page 38. below.

The Admissions Committee will consider transfer applications for either fall or spring semester admission. Applicants will insure the best possible selection of elective courses by completing the application process no later than April first for fall semester admission and no later than November first for spring semester admission.

To apply as a transfer student you must meet all application requirements specified for freshman, as stated above, in addition to the following:

1. Provide a list of courses in which you are currently enrolled, if applicable.
2. Include in your portfolio recent work which represents the field in which you intend to study.
3. Have transcripts sent to Swain from all colleges attended.

Commitment Deposit

Once you have been accepted, you must pay a \$50.00 commitment deposit within two weeks of your notification of admission. That deposit is refundable, upon your written request, at any time before the first of May preceding fall semester admission; or before the first of December preceding spring semester admission. After the first of May or the first of December, whichever applies, the commitment deposit is applied towards tuition charges and cannot be refunded.

If you have been offered admission and wish to defer your enrollment you may do so by notifying the Admissions Director of your decision. Commitment deposits that have been applied to tuition charges will remain in force if your

notification is received before the fifteenth of the month preceding that for which admission was offered. Admission may be deferred for a maximum of one year.

Special Students

Any individual may be admitted into credit courses of the college as a Special Student, under the following conditions:

1. A Special Student is not a candidate for the Bachelor of Fine Arts degree.
2. A Special Student is admitted to a course by consent of the instructor.
3. The applicant must have earned a high school diploma or its equivalent; or be judged, by the course instructor, to be of comparable age and maturity.
4. Specific prerequisites must have been met to the satisfaction of the course instructor.
5. Space in the course must be confirmed to be available by the Registrar after regular students have registered.

Individuals applying under this classification do not pay the usual application fee, but do pay the normal registration deposit and tuition charges as listed on page 33.

Course credits accrued as a special student may be counted towards the requirements for the Bachelor of Fine Arts degree if a special student is subsequently admitted into the degree program.

Courses Not for Credit

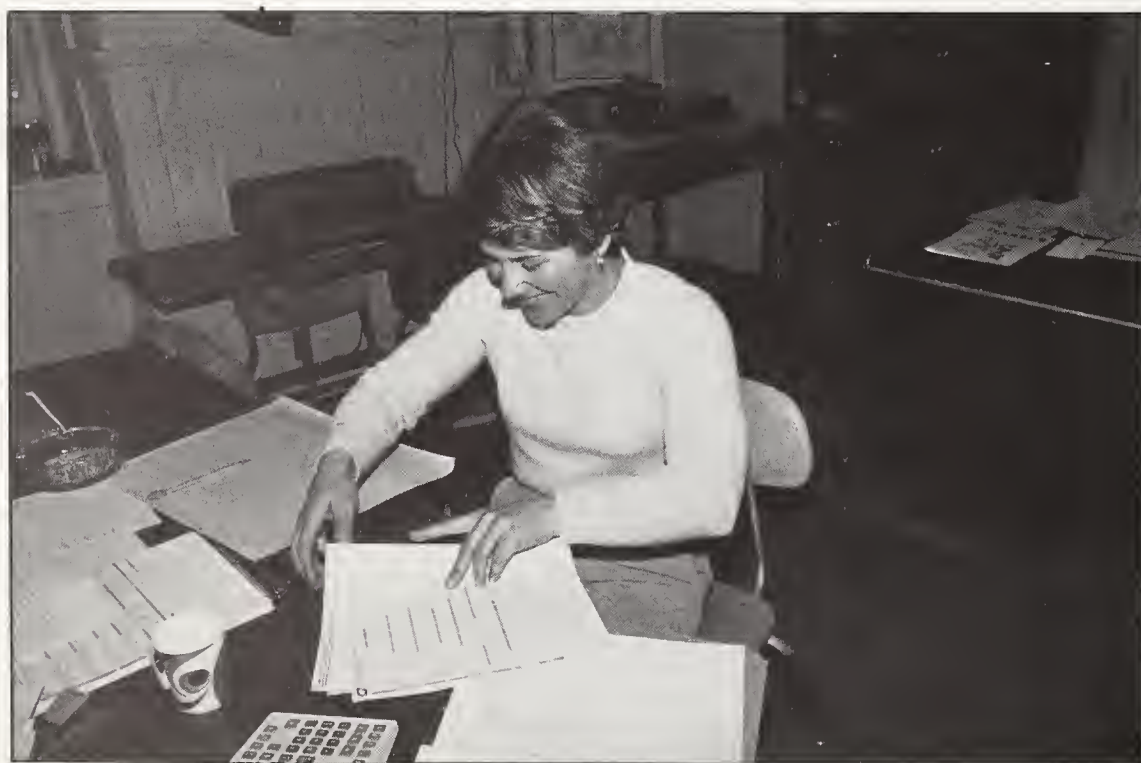
Individuals meeting the requirements of Special Students may take courses not for credit. In this case, tuition charges are equal to two-thirds of the usual fee for the course.

Fees and Financial Aid

Financial Aid The financial aid program of the Swain School of Design is intended to enable students to meet the costs of attending the college.

Federal financial aid guidelines state that the primary responsibility for meeting the expenses of higher education lies with the student and/or the student's family. The amount a family can reasonably expect to contribute to cover educational costs, as detailed above, is established through a need analysis based on the information supplied by the student and the student's family on the Financial Aid Form (FAF).

The extent to which estimated costs exceed the funds available to the student is defined as demonstrated need. It is this amount that the college tries to match through various financial aid sources. Financial aid to students at Swain is provided in three basic forms:



Nickie Pelczar, Financial Aid Officer.

1. Grants are given without requiring the student to work or to repay the money. The following kinds of grants are available:

- a. Pell Grants, (formerly, Basic Grant) provided by the federal government. Students not eligible for Pell Grants may be eligible for other federally funded aid administered through the college.
- b. Supplemental Educational Opportunity Grants are also funded by the federal government, but are administered by the college.
- c. Swain School of Design Scholarships for full-time students only.
- d. State scholarships, provided by Massachusetts, Rhode Island, and many other states to residents of the respective state.
- e. Other scholarship and grant programs provided by independent agencies.

2. Employment opportunities are provided during the school year and in the summer through the College Work-Study Program.

3. Loan programs which permit students to borrow funds at favorable rates of interest include the National Direct Student Loan (NDSL) and the Guaranteed Student Loan (GSL).

Tuition Fees The 1982-83 fee for regular full-time study (12 credits or more) is \$1,995. per semester. For less than a full-time course of study program, the fee is \$135. per credit.

The college offers a \$50. reduction in tuition for students who pay fall semester tuition before May 1, or spring semester tuition before September 1. For further information about these optional programs please contact the Admissions office.

Tuition fees are payable upon registration for each semester. Financial aid awards, if applicable, are credited towards tuition obligations as funds are received by the comptroller. Late registration may result in an additional \$50. charge, please see page 36.

Two optional programs are available to help families and students meet educational expenses. Although the details vary, each program allows the payment of school costs on a monthly basis. These are as follows:

The Deferred Payment Program is a loan plan which advances money to the parent to pay for college costs. This program provides for monthly payments and makes available a wide variety of payment terms.

The Monthly Budget Program offers parents a method of budgeting educational expenses without going into debt. This program is not a loan, tuition is prepaid in advance of each school term.

Additional information may be obtained by writing to:

Tuition Plan

Concord, NH 03301

or by calling toll free 1-800-258-3640.

Other fees and deposits which are described elsewhere in this catalogue are listed below.

<i>Application Fee</i>	\$25.00	<i>to correct page 30</i>
<i>Commitment Deposit</i>	\$50.00	<i>see page 32</i>
<i>Studio Deposit</i>	\$10.00	<i>see page 10</i>
<i>Transcript Fee</i>	\$ 2.00	<i>see page 38</i>

Other policies concerning payment of fees may be found on page 36.

Refund of Tuition Fees Students withdrawing from the college within the first two weeks of school receive a refund of 75% of the tuition fee and forfeit the commitment deposit. After the first two weeks of school, no refund of the tuition fee is available. Please see page 36 for withdrawal procedures.

Cost of Education We estimate the total cost of education at the Swain School of Design for the 1982-83 academic year as follows:

	<i>Resident</i>	<i>Commuter*</i>
<i>Tuition 1982-83</i>	\$3990	\$3990
<i>Books and Supplies</i>	500	500
<i>Room and Board</i>	1875	1100
<i>Transportation</i>	225	930
<i>Personal Expenses</i>	500	500
	\$7090	\$7020

*Transportation expenses based on 60 mile round trip.

How to Apply for Financial Aid The Swain School of Design strongly urges all applicants and prospective applicants for admission to apply for financial aid by completing either or both of the preliminary steps below:

1. Complete the Financial Aid section of the application for admission found in this catalogue. If the application is missing, write or call the Secretary of Admissions to request this application material.
2. Complete the Financial Aid Form (FAF) from the state in which you are now a resident and submit it to the College Scholarship Service soon after January 1 of the year in which you are planning to attend college. For example, if you intend to attend college during the 1983-84 school year, you should file your FAF soon after January 1, 1983. Our school code is 3803.
1. Do not assume that you are ineligible for financial aid.
2. Be sure to observe deadlines. Deadlines for some state programs are as early as February.
3. Take advantage of our experience with financial aid. Personnel in both the Admissions and Financial Aid Offices are able to answer your questions.



Student Services and Student Life

The Student Council plans a number of parties and other events during the year. To the right, students prepare for the Halloween party.



A significant part of the Swain social life involves gallery openings, small concerts, and talks by visiting artists. Below, visiting designer Ivan Chermayeff is wearing 3-D glasses.



Housing Swain maintains a housing service which receives information about rooms and apartments available to incoming students in the community. Referrals are made on the basis of the student's response to a questionnaire sent out by the admissions office to determine financial considerations and the type of accommodation desired.

Housing expenses are estimated on page 33. Further questions may be directed to the Office of the Director of Admissions.

Medical Care We advise all students to participate in the student Blue Cross/Blue Shield Master Medical group coverage available through the college. Specific information on this program is available through the admissions office.

All students are covered for accidents which may occur in the course of activities sponsored or supervised by the college. Maximum coverage is \$1000: a \$25 deductible is borne by the student.

A medical doctor is available to consult



with any student. Arrangements may be made through the Dean's office, but the costs of consultation are borne by the student. However, such costs may be covered under the Blue Cross/Blue Shield program mentioned above.

Faculty Advisors A member of the faculty is appointed by the Dean to serve as an advisor to each student. This appointment is made in the fall, and both student and faculty advisor are informed of the appointment at the time of registration.

The advisor's role is to be available to discuss academic or other matters with the student, as well as to take some concern for the student's general well-being. Faculty advisors are automatically given copies of letters from the Dean's office relating to academic matters.

Both student and advisor should feel free to initiate discussion when appropriate.

Student Services Student Services sees its primary role as actively supporting and helping students achieve their educational objectives while they are in residence at Swain and as they begin their careers once they have graduated.

In addition to short term counseling and referral, Student Services provides information and programs in areas such as housing, legal services, fuel assistance, tutoring, money management and aid, advocacy and health education. Career development workshops are also held as preparation for resume writing, job interviews, and eventual career placement for graduates. The Student Services Office, located in the Crapo building also serves as the office of the Student Council. The Student Services Director works closely with the Council in coordinating all matters of student governance throughout the college.

Additional Services The college maintains a cafeteria in the Rodman Building. A book and supply store carries most of the materials students need for classes. Through the bookstore, the college assembles a freshman kit for

incoming students so books and hard-to-find materials are available as needed during freshman year. Costs for the kit vary from year to year, and are borne by the student. Specific information is available through the office of the Admissions Director.

Student Participation in Institutional Governance

The Student Council with members chosen by the student body is responsible for student governance, and participation on all school committees. In addition, representatives of the Student Council from each class are invited to attend the monthly faculty meetings.

Students take an active part in the faculty committee work of the college. They are represented on the Academic Affairs Committee, and the Gallery Committee and help to monitor the academic program of the college and schedule gallery presentations.

The Student Affairs Committee evaluates, discusses and makes recommendations to the faculty or administration in matters regarding student life. This committee is made up of five students, three faculty members, the Financial Aid Director and the Student Services Director. This committee is the central forum for issues that pertain to student affairs.

Student insights are also considered through representation on the Board of Trustees which concerns itself with the long-term development of the college.

Extracurricular Activities The Student Council plans extracurricular activities according to the interests of the student body. Each year Swain sponsors a number of bus trips to museums and galleries in New York and Boston.

Student Conduct Students and faculty at Swain are committed to their work to an extent that makes problems of personal conduct rare. However, a serious breach of reasonable standards of conduct will be regarded as the grounds for disciplinary action which may include suspension from the school.



The cafeteria and student lounge are located in the Rodman Building, and serve as a meeting place for students and faculty during lunch and between classes.

Academic Policies and Procedures

1. Requirements for the Degree of Bachelor of Fine Arts To qualify for the degree of Bachelor of Fine Arts from the Swain School of Design, a student must meet the following requirements:

A. A total of 120 credits in the following distribution:

18 in freshman foundation studios

6 in An Introduction to Printmaking

12 in studio electives

12 in trial majors

36 in the liberal arts: 12 visual studies, 18 humanities, 6 social studies and natural sciences

36 in major studio, of which as many as 12 may be in studio seminars.

B. Sophomore Review, accepted as satisfactory by the faculty.

Junior Review, accepted as satisfactory by the faculty.

Senior Review, accepted as satisfactory by the faculty.

Senior Exhibition: work accepted as satisfactory by the major instructor.

1. A review will not be accepted unless the required letter of intent is approved by a designated member of the faculty.

2. Credit will not be awarded for work done in the major studio during the semester of the review, unless the student presents a satisfactory review, as evaluated by the faculty.

C. A grade of C or better (C- will not suffice) for juniors and seniors for courses in the major field.

D. A minimum of 30 credits taken at Swain, 18 of which must be in 300 - 400 level advanced studio courses.

E. A minimum of 9 credits of 400 level studio work in the student's chosen major field.

F. For the painting major, a student must take 6 credits of life drawing and 3 credits of figure modeling.

For the sculpture major, a student must take 3 credits in Sculpture 200, Materials and Techniques.

For the graphic design major, a student must take 3 credits in photography and 3 credits in Design 200, Production and Process.

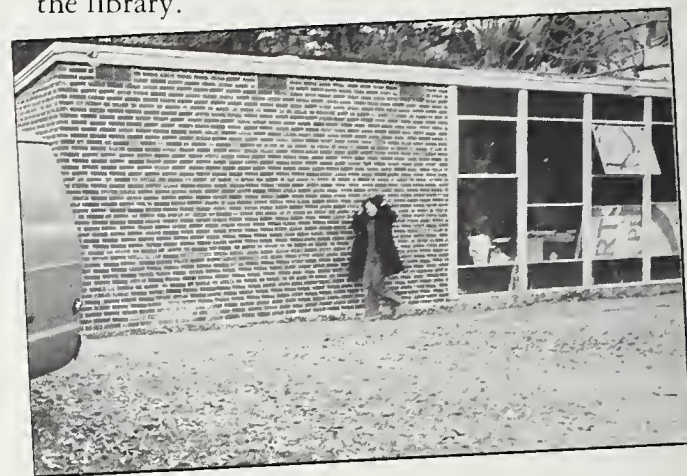
G. Exceptions to the distribution requirement in liberal arts may be made by the Chairman of the Liberal Arts Department.

H. For incoming students, the Admissions Committee may make exceptions to the studio distribution requirements.

I. For students who are already enrolled, exceptions in the studio distribution requirements may be made by action of the faculty.

J. A senior who has received an academic warning must complete a satisfactory review in order to graduate.

K. Seniors must submit six slides of their work to the library.



2. Registration for Classes Returning students are required to indicate during the spring semester whether they intend to return to school in the fall. Formal registration for classes, including payment of fees, occurs on an announced day immediately before the beginning of each semester. A student is not counted as registered for classes until all financial arrangements for the term have been completed. There is a fifty dollar fee for late registration.

A student may enroll for no more than 18 credits in any one semester. A student who has received an academic warning may not enroll for more than 15 credits during the following semester.

3. Changing Courses In order to withdraw from a course, add a course, or change from one course to another, the student must use the Notice of Change of Course Form available from the Registrar's office. It is the student's responsibility to secure the instructor's signature and return the completed form to the Registrar's office before the deadline. The student will receive credit for new courses added only if the Notice of Change of Course form has been recorded by the Registrar by the end of the second week of a semester. The student will be allowed to withdraw from a course without receiving a grade in it only if the Notice of Change of Course Form has been recorded by the Registrar by the end of the eleventh week of the semester. After the eleventh week, any withdrawal will automatically be recorded as an F.

4. Withdrawal from the College A student who finds it necessary to withdraw from the college during the semester must follow this procedure: A freshman or sophomore who intends to withdraw must meet with the Dean, and must submit a letter to the Dean indicating the reason for withdrawal. A junior or senior who intends to withdraw must first meet with the chairman of the major department, then must submit a letter to the Dean indicating the reason for withdrawal. In all cases, the date on which the Dean receives

the letter of withdrawal shall be considered as the official date of withdrawal. Tuition refunds are calculated on the basis of the official date of withdrawal.

5. Attendance Students are permitted to be absent from class only in extreme circumstances: illness and emergencies. It is the student's responsibility to notify the school of the absence and its cause.

6. Grading

A. Credit Hours. Each credit hour represents approximately three hours of productive work a week, over the period of one semester. Typically, in studio classes, two of those hours will be spent in class and one will be in work outside of class. In a liberal arts course, one hour is spent in class and two hours are spent in work outside of class for each credit. For example, a three-credit drawing class will meet six hours a week and will require about three additional hours outside of class time.

B. Grades. A grade report is given for each course at the end of each semester. Mid-semester grades are also given to all freshmen during the first term, and when an instructor wishes to advise a student of inadequate performance in a course.

We use the grade scale A, B, C, D, F to indicate a student's achievement in a course. The grade A designates true excellence; B, an original and substantial contribution; C, that the student did what was expected; D, that the student did somewhat less. F indicates an inadequate performance and does not carry credit.

No credit shall be given to juniors or seniors for a grade of less than "C" in the major field of study. "C" shall be an acceptable grade in a major studio course. A student receiving a grade of less than "C" in a major studio course will receive notice of academic warning.

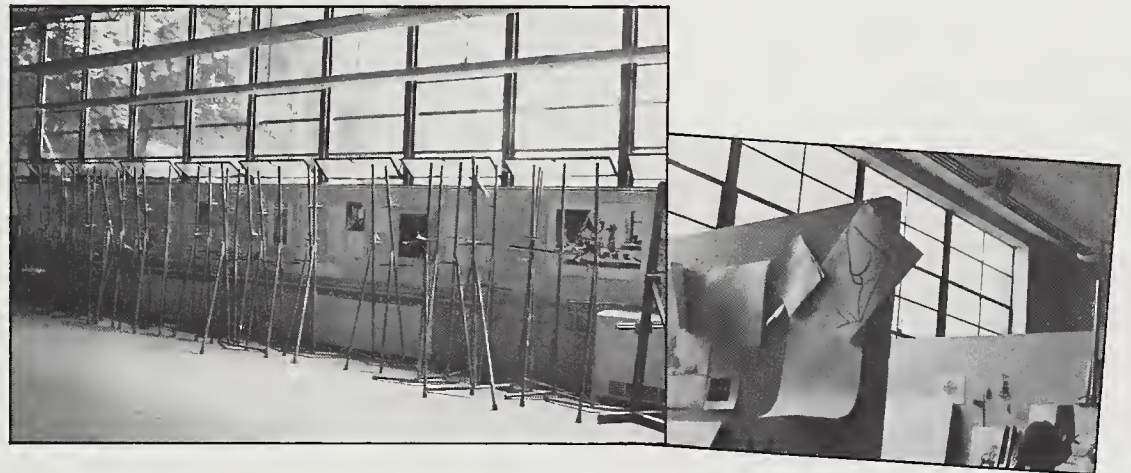
C. Grade Averages. To calculate the grade average we assign a number for each of the letter grades. A is 4.0, B is 3.0, C is 2.0, D is 1.0, F is 0. Each number equivalent of the grade the student earns is multiplied by the number of credits in the respective course. The resulting numbers are totaled and divided by the total credits for the term to give the student's grade average for the term. The grade average is a summary, giving an indication in a single number, of how well a student is doing.

D. Grade Change. Once a grade has been reported to the Registrar, it may only be altered by the instructor upon approval of the Faculty Affairs Committee.

E. Grade Appeal. If a student feels that an extreme injustice has been done in the assigning of a grade, the student may present the matter to the Dean. If the Dean agrees that there is cause for

review, he may call a committee of three members of the faculty to review the student's work, and the grade assigned to it. If the committee finds the instructor incapable of giving grades with the normal degree of professional discernment, the instructor's responsibility may be reassigned by the Dean according to the usual processes of the school.

F. Incompletes. If, because of extraordinary circumstances, a student is unable to complete the work required for a course by the time the course ends, the student may be given the grade of I (Incomplete) by prior formal arrangement with the instructor. The grade is a temporary grade, and will automatically become an F if the required work has not been completed within three weeks of the beginning of the following term. In order to carry a grade of Incomplete beyond this three-week limitation, the student must secure the written consent of the instructor and approval of the Dean.



7. Academic Warning

A. Freshmen and sophomores with semester grade averages of less than 1.7, and juniors and seniors who have earned less than a C in a major studio course will receive an academic warning. Students given an academic warning may not enroll for more than 15 credits during any single semester until they have been removed from academic warning.

B. A student on academic warning is required to submit work for a special review by a committee of the faculty. This review will take place during the semester in which the student is given an academic warning. During this review, the committee of the faculty will evaluate the student's improvement and determine whether the student should be removed from academic warning, remain on academic warning, or be recommended for suspension. It is the student's obligation, at this review to present evidence of significant improvement in the area where previous trouble has led to the academic warning. If there seems to be some discrepancy between the student's performance and the standards of the school, the student will be told after this

review, and advised to leave the school and to reexamine his/her educational goals and objectives. The faculty may act to remove the academic warning following a satisfactory review.

C. Except in extraordinary circumstances, a student receiving an academic warning for two successive semesters will not be permitted to continue enrollment.

D. The faculty may act to place a student on academic warning for reasons other than failure to achieve a minimum grade point average. If the faculty does so act, that fact, and the reasons for it, will be conveyed to the student in writing.

E. The faculty will use its discretion in giving any student an academic warning at the time of the sophomore, junior, or senior review.

F. A senior who has received an academic warning must complete a satisfactory review in order to graduate.

G. The faculty may use its discretion in putting any student on academic probation at the time of the sophomore, junior or senior review.

H. A student cannot graduate while on probation.

8. Policy for the Assigning of Transfer Credit

Students accepted in transfer from other institutions shall be granted transfer credit toward the degree requirements of the school by action of the Dean and the Registrar, subject to the following policies:

A. Credit will be granted for college-level courses that may be reasonably applied toward the degree requirements of the school. Courses in the arts and sciences will be transferable in so far as they meet the distribution requirements in visual studies, humanities, and social studies and natural sciences.

B. Transfer credit will not be granted for courses completed with less than a grade of C. Courses graded C- are not acceptable.

C. Admission of a transfer student into a major department, and placement within it, will be determined by the chairman of that department, or by a designated department member.

D. Questions of doubt concerning acceptance of transfer credit will be referred for the determination of the Admissions Committee, or to the appropriate members thereof.

E. At the time of admission, or at any time after the admission of a transfer student, the Admissions Committee may act to apply up to 15 credits of transferable courses toward either the studio or the liberal arts requirements for the B.F.A. degree, on the basis of a portfolio review, or of an evaluation of the student's demonstrated competence in the liberal arts. Transfer students must meet requirements for the Bachelor of Fine Arts degree, as described in Section 1, above.

9. Change of Major Students changing their major fields will be subject to the same rules that apply to students transferring into the college from other institutions.

10. Other Policies

A. Transcripts: Students in good standing and alumni who have met all financial obligations to the school, are entitled to request transcripts of the record of the grades they have received and the credits they have accumulated at Swain. Each transcript costs \$2.00 and is released only at the written request of the student.

B. Student Property: The school reserves the right to reproduce student work and to retain two works from each student for eventual exhibition. The student has the obligation to remove all other property from the school premises at the end of each academic year. At no time does the school take responsibility for safeguarding student property.

C. Payment of Fees: Students and alumni who owe money to the school may not register for classes, receive official grade reports, or receive transcripts of their records. Such students may be given verbal reports of their grades, however. The only exceptions to this policy are as follows:

1. Students for whom funds are coming to the school, sufficient to discharge their debts, as confirmed to the Comptroller.

2. New students or returning students who have financial aid applications in progress, may be registered, pending receipt of aid funds, by action of the President, upon the recommendation of the Financial Aid Officer.

D. Graduation: Students who have not satisfied all requirements for the B.F.A. degree, may participate in the graduation ceremony with their class, but not receive the diploma, as long as they lack fewer than 12 credits of degree requirements.

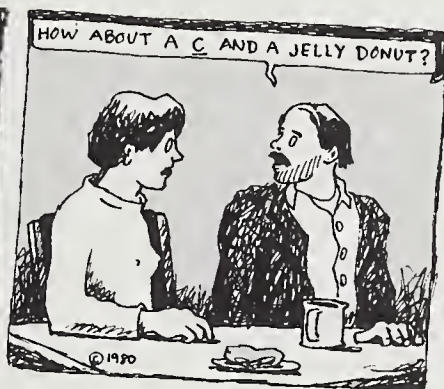
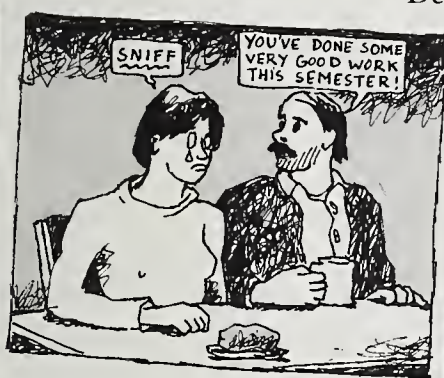
E. Rights and Privacy Act: Section 438 of the General Education Provisions Act, as amended, also referred to as the Family Education Rights and Privacy Act of 1974, was enacted by the Federal Government in 1974 with a view to protecting the privacy of students in certain educational institutions. This statute, among other things, governs access to official records directly related to students which are maintained by educational institutions, limits the release of certain records to third parties, and contains provisions permitting students to challenge the contents of certain records. It is the policy of the Swain School of Design to comply with this statute, as amended, and the related rules and regulations in implementation thereof issued by the United States Department of Education.



Academic Year 1982/83**First Semester**

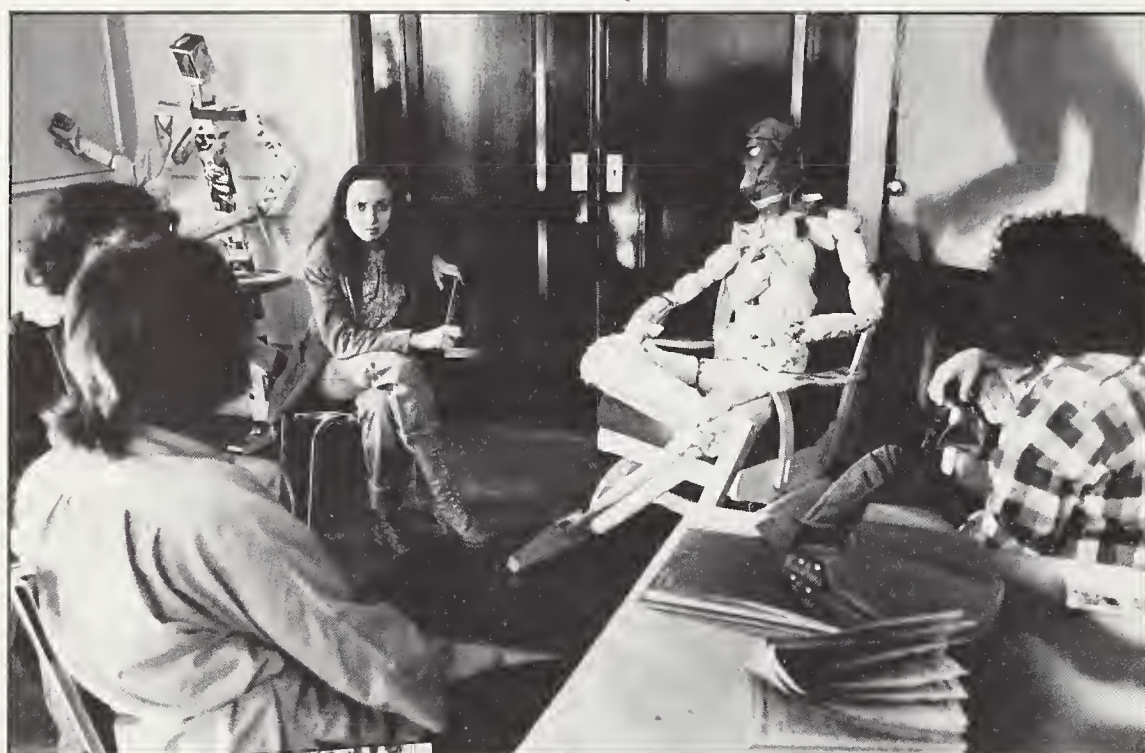
September 2 & 3	Thursday & Friday	Registration day: tuition fee due (returning students)
September 7	Tuesday	Registration day: tuition fee due (new incoming students)
September 8	Wednesday	First semester classes begin
September 22	Wednesday	Last day to drop, add or register for classes
September 29	Wednesday	Last day to make up incompletes
October 11	Monday	Columbus Day, no classes
October 27	Wednesday	Mid-semester grades
November 11	Thursday	Veteran's Day, no classes
November 24	Wednesday	Last day to withdraw from a course
November 25 & 26	Thursday & Friday	Thanksgiving recess
December 1	Wednesday	Second semester registration
December 15	Wednesday	Last day of classes
December 16 & 17	Thursday & Friday	Examination period & Senior reviews

JELLY ROLL COMICS

**Second Semester**

January 14	Friday	Second semester tuition fee due
January 17	Monday	Second semester classes begin
January 31	Monday	Last day to drop, add or register for classes
February 7	Monday	Last day to make up incompletes
February 21	Monday	Washington's birthday, no classes
March 14	Monday	Spring recess begins
March 14 - 17	Monday - Thursday	Junior reviews
March 28	Monday	Classes resume
April 4	Monday	Last day to withdraw from a course
April 11	Monday	First semester 1983/84 registration
April 18	Monday	Patriot's Day, no classes
May 6	Friday	Last day of classes
May 9 & 10	Monday & Tuesday	Examination period
May 11 - 13	Wednesday - Friday	Sophomore reviews
May 21	Saturday	Senior Exhibition & Student Exhibition
May 28	Saturday	Commencement

Course Descriptions



Foundation: Freshman Year

Design 111, 112

An Introduction to Two-Dimensional Design introduces those principles which underlie the organization of all two-dimensional surfaces, the manipulation of line, shape, space, color, value, texture. The course is presented as a sequence of problems. Instruction emphasizes the process through which a visual idea is developed from first sketch to completion. (2 semesters — 3 credits each)

Drawing 121, 122

Freshman Drawing presents some of the basic problems, techniques and references of the artist. The student observes naturally occurring structures and translates them onto a page through line, form, and the contrast between light and shade. The second semester emphasizes the study of the figure, including some study of human anatomy. (2 semesters — 3 credits each)

Sculpture 151, 152

An Introduction to Three-Dimensional Design

This course is basically concerned with the organization of space, and the expansion of the vocabulary of form. Emphasis is placed on developing technical skills to facilitate the translation of abstract ideas into tangible reality. (2 semesters — 3 credits each)

Humanities 100, 105

Freshman English Writing is a craft of finding and expressing one's convictions. Like drawing, writing is a means for making oneself more attentive to the working of the world. Like drawing, writing is a translation from the three-dimensional reality to the two-dimensional page. This course develops that craft. In addition, Freshman English presents for discussion significant writing by a variety of authors. (2 semesters — 3 credits each)

Humanities 110

Readings in Western Civilization The past informs the present. Aspects of the lives we live are organized in patterns as old as civilization. Through the study of major texts, this course presents some of the important themes that have occupied thinkers during the history of Western civilization. (Fall semester — 3 credits)

Visual Studies 100

An Introduction to Art History Anyone working in the visual arts has two sources of information and inspiration. One is the visible world. The other is past art. This course explores the process of looking at the art others have made. Students are asked to notice what goes on in the act of interpretation, and to become attentive to visual evidence; to see beyond their own immediate reactions. The object of this course is to introduce the craft of seeing what another has seen, using the work of art as a record of that vision. (Spring semester — 3 credits)

Foundation: Sophomore Year

Printmaking 241, 242

An Introduction to Printmaking All the major printmaking media are introduced in this course. Seven weeks are spent in intensive work with each of the following: relief printing, silkscreen, lithography, and intaglio printing (etching, drypoint, aquatint). The course also presents some of the history of printmaking, and the work of major figures who helped to shape that history. (2 semesters — 3 credits each)

Design 211, 212

Trial Major in Graphic Design is a foundation course in graphic design. The course introduces fundamental aspects of typography: type as imagery, type as verbal message, the history and development of type forms and type in combination with other graphic elements. A wide range of possibilities for those graphic elements is suggested: collage, illustration, abstract or geometric forms, etc. Students try a variety of approaches to design and evaluate their work in terms of solving visual communication problems. (2 semesters — 3 credits each)

Painting 231, 232

Trial Major in Painting This introduction to painting builds on the foundation of freshman design and drawing courses, and introduces basic oil technique. In the course of the year, students work through a series of studio problems: the still life, the figure, the landscape — and study traditional methods of representation and composition. Painting from nature is stressed as a teaching device, since it presents both students and instructor an objective standard against which to measure success in dealing with space, light, form and color. (2 semesters — 3 credits each)



In Sculpture 151 an emphasis is placed on size and space as they relate to the human form.

Sculpture 251, 252

Trial Major in Sculpture is aimed toward students considering a major in sculpture. The course further examines basic materials, and attempts to make the student more aware of the forms in the natural and man-made environment. Drawing is used as a vital means of recording and testing these ideas. Class critiques provide for an exchange of information and for developing a better critical judgement. (2 semesters — 3 credits each)

Major Studios*Design 321, 322*

Major Studio in Graphic Design is a continuation of the trial major, but here the problems considered are more complex. Students work in their studios on assignments and meet weekly for group critiques. Projects might include such things as designing a series of book jackets, an identity program for a small business or the layout of a magazine article. During the junior year, a student is expected to develop an individual approach to solving design problems. (2 semesters — 9 credits each)

Design 421, 422

Major Studio in Graphic Design The fourth year is treated as the first year of the student's design career. A portion of the work is assigned by the instructor specifically to develop the student's professional portfolio. The remaining time is reserved for each senior, in concert with the instructor, to assemble an independent design program. The senior is expected to perform like a professional designer. The instructor plays the roles of consultant and client. (2 semesters — 9 credits each)

Painting 331, 332

Major Studio in Painting Painting 331 builds on the abstract theories introduced in freshman design and the formal and observational skills emphasized in sophomore painting. The emphasis is on the careful observation and evaluation of form, color, and composition. The students work more independently, defining the direction their painting will take. All juniors majoring in painting are required to paint in the life studio during the first term, and to attend technical demonstrations and group critiques. (2 semesters — 9 credits each)

Painting 431, 432

Major Studio in Painting Students are expected to take increasing responsibility for their own direction and acquire skill at clarifying their goals. An important part of the major studio consists in seminars on traditional and contemporary art theory.

Throughout the senior year the teacher functions as a critic.

The graduating senior is expected to assemble a coherent and defensible body of work demonstrating significant commitment to a number of clearly specified problems and concerns. (2 semesters — 9 credits each)

Printmaking 341, 342

Major Studio in Printmaking The student who chooses the printmaking major works in all the principal printmaking media. Printmaking is viewed not just as a technical exercise, but as an aesthetic challenge that involves questions of form, design, historical precedence. During the course of the year students are expected to demonstrate the appropriateness of the printmaking media for the working out of their visual ideas. (2 semesters — 9 credits each)

Printmaking 441, 442

Major Studio in Printmaking By the senior year, students are expected to already have the formal mastery which will allow them to concentrate on imagery and formal questions. Special attention is given to exploring the graphic quality and the character peculiar to different printmaking methods.

The graduating senior is expected to assemble a coherent and defensible body of work demonstrating a significant commitment to a number of clearly specified problems and concerns. (2 semesters — 9 credit hours)

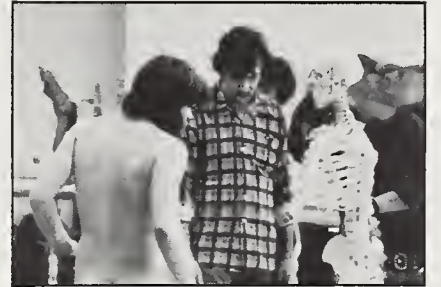
Sculpture 351, 352

Major Studio in Sculpture builds on the basic information in problem-solving and use of materials gained during the two previous years. Students are encouraged to master the tools and techniques they are already familiar with, as well as more specialized ones introduced during the third year. Frequent discussions with instructors and regular group criticism with other students are scheduled. (2 semesters — 9 credits each)

Sculpture 451, 452

Major Studio in Sculpture The great amount of time allotted to senior workshops allows for more ambitious series or larger works. At this point, students should be forming a commitment and a sense of discipline, concentrating more deeply upon those sculptural problems and materials which they find most compelling.

The graduating senior is expected to assemble a coherent and defensible body of work demonstrating a significant commitment to a number of clearly specified problems and concerns. The final formal presentation is evaluated on the basis of aesthetic quality and professionalism in concept and execution, and documented in slide form. (2 semesters — 9 credits each)



Painters and printmakers as well as sculptors are encouraged to study the human form in three dimensions.

Studio Electives*Design 200*

Production and Processes is an intensive technical course that explains the basic materials, tools, and processes that a graphic designer encounters. Practical exercises take a job from sketches to final printing. Areas covered include: methods of specifying type for typesetting, the use of photostats and halftones, mechanicals, photosilkscreen, and commercial printing. (3 credits)

Drawing 221

Life Drawing I is an intensive study of the human figure, intended to enable the student to translate exact observations to a page, and to understand the formal principles that organize a page. In the course of the semester, a number of attitudes toward the human figure are introduced. Some stress the idea that the body is a perfectly organized structure; others stress the expressive possibilities. (3 credits) Offered in the spring semester.

Photography 213

Basic Photography This course develops the use of the 35mm camera, basic techniques of film exposure and processing, and black and white printing. (3 credits)

Sculpture 200

Materials and Techniques in Contemporary Sculpture teaches the proper use of equipment necessary to manipulate steel, aluminum, bronze and wood, and provides familiarity with the properties of these materials in the light of contemporary aesthetics. (3 credits) Note: Sculpture 200 may be repeated for credit.

Sculpture 222

Figure Modeling The basic purpose of the course is to allow the student to begin analysis of the proportions of the human body, to experience a form in space — a three-dimensional reality as opposed to the two-dimensional illusion of drawing. The course deals with reliefs in addition to the free-standing figure, to provide a bridge between drawing and sculpture. (3 credits) Offered in the fall semester.

Note: Figure Modeling may be repeated for credit.

Drawing 321

Life Drawing II Life Drawing I is a prerequisite for this course, which the instructor may waive at his discretion. Students are encouraged to apply the media with which they are chiefly concerned to this study of the human figure, and to join in the criticism of each other's work and methods. (3 credits) Offered in the spring semester. Note: Life Drawing II may be repeated for credit.

An exercise in photo-collage from Design 112.

*Photography 313*

Advanced Photography Students do more advanced work with lights and studio equipment, and are introduced to the view camera and large format negatives. (3 credits)

Note: Photography 313 may be repeated for credit.

*Studio Seminar 400***Interdisciplinary Studies: Word and Image**

Students examine the various places that writing and visual art come together, in an attempt to clarify the nature of each. Illustration, criticism, the writing of artists and poets about visual art, the language we use to describe visual objects, conceptual art, and the possibility of inferring meaning from a formal structure are among the areas to be considered.

There will be assigned visual work, writing and readings.

Class limited to 8 students from all departments subject to approval of the instructors. (3 credits) Offered as announced.

Studio Seminar 420

Advanced Color Theory and Application begins with an examination of various color media including painting, printing, sculpture, architecture, stage design, textiles and film. It proceeds with the study of the elements, the science, the aesthetics, the traditional theories and the psychology of color. Color will be regarded according to its use as expression, as decoration, as structure and as information. (3 credits)

Studio Seminar 440

Graphic Design Forum is a series of lectures and seminars, coordinated by a member of the Design Department, in which a number of professional designers and other guests will present various aspects of the profession. (3 credits) Offered as announced.

Studio Seminar 450

Drawing for Illustration The purpose of the course is two-fold. It serves to advance the student's skills in rendering the figure, still-life, and architectural forms. At the same time the student considers and resolves problems of appropriate imagery and design, and learns methods of research into literary and advertising texts. (3 credits)

Liberal Arts Electives*Humanities 200*

Myth and Fable examines the nature and meaning of mythology. It considers aspects of mythic narrative from antiquity to the present, and it explores what myths can teach us about the world and ourselves. (3 credits) Offered once every two years.

Humanities 210

Reading and Writing Books for Children is designed to provide a background in children's classics, as well as to consider the needs of children as an audience. Students enrolled in the course write one long work for children. (3 credits) Offered once every two years.

Humanities 220

The Structure of Theatrical Composition A primary aim of this course is to provide a thorough familiarity, by reading, with important works that have been made for the theater. In addition, students act, write, and direct enough to gain some first hand understanding of the nature of presenting a theater work publicly. (3 credits) Offered once every two years.

Humanities 240

Intermediate Writing is a basic orientation in the rudiments of writing fiction, criticism, and practical business forms. (3 credits) Offered once every two years.

Social Studies 200

Technology and Society examines a series of historical examples illustrating the interaction between technology and society, beginning with England in the eighteenth century and ending with West Africa in the twentieth century. (3 credits) Offered once every two years.

Social Studies 210

Readings in Cosmic Theory and Social Design follows a historical sequence of written attempts at discovering, defining, or controlling a relationship between theories of world order and society, from Heraclitus to Frank Lloyd Wright. (3 credits) Offered once every two years.

Social Studies 220

On Science explores the historical development of certain key themes in the sciences from antiquity to the present and traces the evolution of our explanations for the variety of species, for the architecture of the universe, for the structure of matter, and for the nature of vitality. Equal attention will be paid to the process of scientific discovery and to its cultural consequences. (3 credits) Offered once every two years.

Visual Studies 210

A Survey of the History of Art before 1400 presents the history of the art of the Western world prior to the Renaissance. (3 credits) Offered every year.

Visual Studies 215

A Survey of the History of Art since 1400 presents the history of the art of the Western world from the Renaissance to the present. (3 credits) Offered every year.



Left, self-portrait by Cathy McGuinness made as part of a guided studio in photography. With the instructor's permission, guided studios, providing individual instruction on special projects, are available in all departments.



Humanities 300

Poetry Workshop Students write poems, and criticize, discuss and revise them in order to understand poetry as a means for clarifying thought. To further explore the nature of poetry, there are readings from major nineteenth and twentieth century poets. (3 credits) Offered once every two years.

Humanities 310

The Invention of America presents American literature in its historical context, examining the way in which that literature reflects principal themes in American social and intellectual history. (3 credits) Offered once every two years.

Humanities 320

Seminar on the Work of One Writer or School of Writers is a careful study of the works of a significant literary figure or movement, and of the world that is reflected in those works. The specific individual or movement whose works are to be examined varies from year to year. In one version of this course students read Ronsard, in another, Chaucer. (3 credits) Offered once every two years.

*Social Studies 300***The History of the Future: The Utopian Vision**

Through an examination of a historical sequence of attempts to define the perfect human community, this course explores the values and perils of the utopian imagination. (3 credits) Offered once every two years.

Social Studies 310

Readings in the Literature of Exploration studies first-hand narrative accounts by witnesses or participants in explorations and discoveries of historical or scientific importance, from Marco Polo to Teilhard de Chardin. (3 credits) Offered once every two years.

*Social Studies 320***Seminar on the Work of One Social Thinker or School of Thought**

This is a careful study of the work of a single social thinker or movement and the effect of this work on contemporary and subsequent social thought. The thinker or movement whose works are to be examined varies from year to year. (3 credits) Offered once every two years.

Visual Studies 310

The Beginnings of Modern Art traces the development of modernism, beginning with the first Impressionist exhibition and ending with the dispersal and migration of artists from Europe in the late 1930's. (3 credits) Offered once every two years.

Visual Studies 320

Italian Renaissance studies painting, sculpture and architecture from Giotto to Michelangelo. The class examines developing techniques and varying approaches to subject matter and the way they reflect shifting intellectual and social attitudes. (3 credits) Offered once every two years.

Visual Studies 330

The History of Architecture is a survey which traces the history of architecture and explores the social, cultural, and aesthetic implications of the monuments of architecture from paleolithic times to the present. (3 credits) Offered once every two years.

Visual Studies 335

Modern Sculpture traces the roots and development of modern sculpture, examining its frequently changing formal and expressive manifestations, from Rodin to the present. (3 credits) Offered once every two years.

Visual Studies 340

Art in the 19th Century explores the variety of definitions given to realism in the 19th century, and traces the emergence of those particular formal concerns which, at their extreme, contribute to the logic of modernism. The course begins with a consideration of David and Neo-Classicism and concludes with an analysis of the late works of Cezanne and Monet. (3 credits) Offered as announced.

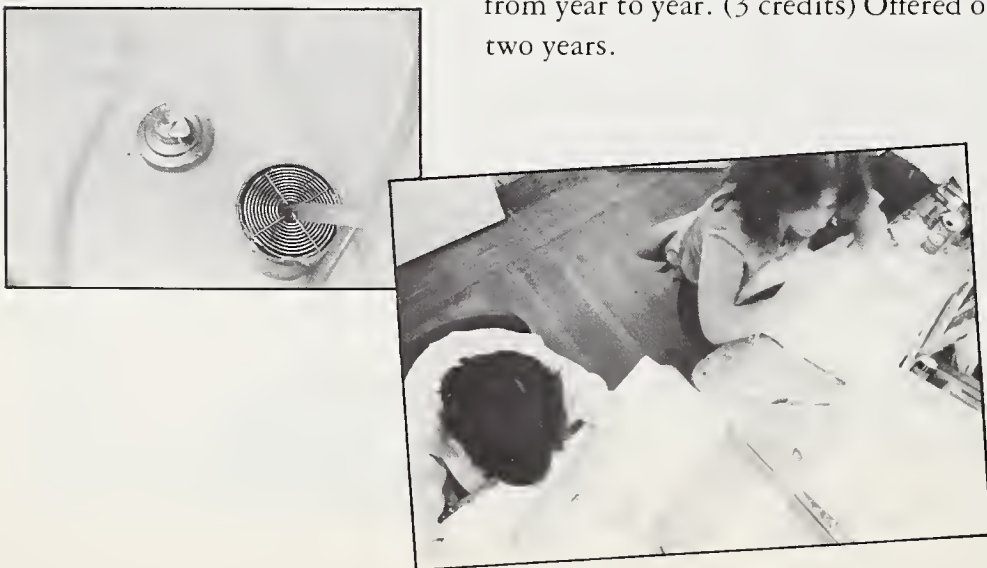
Visual Studies 345

Design History traces the evolution of the practice of graphic design. Major developments in printing from Gutenberg's time are discussed as an introduction, but the focus of attention is on developments in printing, typography and related fields in the 19th and 20th centuries. Several themes accompany the presentation of work in addition to questions of style and formal qualities: changes in methods of training graphic designers, the social role of graphic designers and the impact of changing technologies. (3 credits) Offered as announced.

Visual Studies 350

Art Since 1945 focuses on major artistic movements in America since 1945 — our modern tradition. It explores what these American movements are by seeing what triggered them, how they developed and how they affected both contemporary and later developments. This interweave of modern tradition is followed

The darkrooms are located in the basement of the Rodman, and are open to students in all departments.



through the art of the 60's. (3 credits) Offered once every two years.

Humanities 400

Creative Writing: The Craft of Fiction examines the writing of fiction as a fine art. Each student in the course writes a single work of fiction to a minimum length of 75 pages. Students read and criticize each other's work. (3 credits) Offered once every two years.

Humanities 410

History Workshop History is a way of reflection on those things which have been lost from human experience, a way of exploring themes which keep recurring, a way of thinking about the present as a moment which began ten or ten thousand years ago. This course focuses on the act of writing history. Each student writes a historical essay based on evidence gathered from such sources as photographs, maps, letters, diaries, business accounts, newspapers. (3 credits) Offered once every two years.

Humanities 420

Seminar in Ethical Theory: The Sense of Evil is an examination of crucial ethical themes in the history of Western culture, as revealed in the works of Plato, Augustine, Huysmans and Baudelaire. (3 credits) Offered once every two years.

Social Studies 400

Social Theory examines theories of society, exploring and evaluating a sequence of written attempts to define the nature of economy, politics and law. (3 credits) Offered once every two years.

Social Studies 410

Workshop in Social Observation introduces students to the art of social inquiry. Through a sequence of readings, students consider the perspectives of the ecologist, the anthropologist, the sociologist and the psychologist. Each student is expected to write a work of considerable length based on first-hand observation of some aspect of social behavior. (3 credits) Offered once every two years.

Humanities 450

Guided Reading A student may work with an instructor on an individually designed program of reading. The department must approve the program in advance. Enrollment in Guided Reading is limited. (3 credits) Offered every semester.

Humanities 460

Guided Writing A student may work with an instructor on an individually designed program of writing. The department must approve the program in advance. Enrollment in Guided Writing is limited. (3 credits) Offered every semester.

Social Studies 450

Guided Reading A student may work individually with an instructor on an individually designed program of reading. The department must approve the program in advance. Enrollment in Guided Reading is limited. (3 credits) Offered every semester.

Social Studies 460

Guided Writing A student may work individually with an instructor on an individually designed program of writing. The department must approve the program in advance. Enrollment in Guided Writing is limited. (3 credits) Offered every semester.

Visual Studies 400

Aesthetics and Criticism By reading and discussing a sequence of major works, students examine the variety of philosophies of art and explore the way in which each can be used as a basis for criticism. (3 credits) Offered once every two years.

Visual Studies 410

Landscapes The goal of the course is to provide a new approach to the consideration of landscape painting. Students examine a series of topics concerning the discovery of form in terrain, and the imposition of form on it: gardens, fortifications, cartography, city building, roads, agriculture, and earth works. (3 credits) Offered once every two years.

Visual Studies 420

Workshop in Exhibition Members of this seminar consider the relationship between art and audience. Students conduct a careful experiment in formulating, documenting and presenting a modest exhibition using art drawn from outside the school community. (3 credits) Offered once every two years.

Visual Studies 450

Guided Reading A student may work individually with an instructor on an individually designed program of reading. The department must approve the program in advance. Enrollment in Guided Reading is limited. (3 credits) Offered every semester.

Visual Studies 460

Guided Writing A student may work individually with an instructor on an individually designed program of writing. The department must approve the program in advance. Enrollment in Guided Writing is limited. (3 credits) Offered every semester.

Also located in the Rodman Building are light tables, dry mounting and photostat equipment.





*Bruce H. Yenawine (center)
at a recent opening.*

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Instructor of Liberal Art

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Director of the Foundation Program

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ESTHER SOLONDZ

Instructor of Photography

*B.A. Clark University**M.F.A. Rhode Island School of Design*

MARC ST. PIERRE

Instructor of Printmaking

Chairman of the Printmaking Department

*B.F.A. Laval Universite**M.F.A. Southern Illinois University, Edwardsville*

ROBIN TAFFLER

Assistant Professor of Sculpture

Chairman of the Sculpture Department

*B.F.A. Kansas City Art Institute**M.F.A. Cranbrook Academy of Art*

JUDITH TOLNICK

Assistant Professor of Liberal Arts

*B.A. Brandeis University**M.A. Brown University*

*Mark St. Pierre, center, in
the pressroom of the print-
making department*



Fred Gomes

How to Get Here

- 1 Crapo Building
Admissions Office
Registrar
Dean's Office
Painting Department
Gallery
Bookstore
- 2 Currier Building
- 3 Library
- 4 Melville Building
- 5 President's House
- 6 Rodman Building
Business, Financial Aid
Office
President's Office
Design Department
Cafeteria
- 7 Rodman Annex
- 8 Elm St. Garage
Printmaking Department
Sculpture Department
- 9 Genensky Building
Maintenance



Swain School of Design Campus



Southeastern New England



New Bedford

